

The Dances

Instruction Key

This chapter contains instructions and detailed notes for two dozen *balli*. The layout of each dance's write-up is as follows:

First line:

This includes the name of the dance, choreographer, how many dancers are needed, and the difficulty.

Difficulty is given as Level 1 (for the easiest dances) up to Level 4 (for the hardest). The difficulty of a dance is, of course, a matter of opinion, but our ranking should at least give a rough indication.

Steps:

This gives the steps that are used in the dance. (Brief descriptions of the steps are in the Basic Steps section, and can be found in more detail under each individual step in the Steps chapter.)

Some steps are followed by (in 4), (in 6) or (in 3). This shows which version of the step is needed, as they are performed differently in different meters. The following chart shows which version of the step is used with which meter of music.

- | | |
|------|---|
| In 6 | 6/8 or 6/4, or 3/4 in the dance <i>Sobria</i> . (Sometimes two bars of 6/8 are danced to as if they are one bar of 4/4. This will always be marked. In that case use the "in 4" version.) |
| In 3 | Half-bar of 6/8 (only needed in the dance <i>Tesara</i>). |
| In 4 | 2/4 or 4/4, or 6/8 when two bars are danced to as if they are one bar of 4/4.
(This will always be marked.) |

Start:

This gives the starting position.

The convention used for this, and for descriptions later in the dance, is that the dancers are in an infinitely large room, so that they are able to travel as far as they need without having to turn around. The direction they start facing is known as "up the hall" and is an arbitrary direction, used to make turns etc. clear. It does *not* denote, for instance, that there is an audience facing that way.

Section:

We have divided each dance into sections. (These are arbitrary, based on changes of meter, figures of the dance, etc.) The numbers of bars and in what meter are given, along with the number of times, if any, that the section is repeated.

Introduction:

If we added an extra introduction to the dance on our tape, this is indicated in [square brackets]. This isn't part of the dance, so musicians may use a different introduction, and the recordings that we discuss after the instructions are not presumed to have the same introduction. (Note that some of the dances have a built-in introduction, and this is counted as part of the dance, is part of the arrangement, and is present in all recordings.)

Bar numbers:

Note that the bar numbers for the dances sometimes do not match the bar numbers that are on the arrangements. When discussing the dance with musicians who are using the arrangements, make sure the bar numbers do match, or use Section numbers, instead, as they will be the same on both. (Sometimes, in the arrangements, repeated

sections are written out more than once, either to allow for variation in the arrangement or to make it easier for the musicians who might otherwise have to count to 3, 5... or 7, in one case.)

"as":

If dancers are doing different movements at the same time, the word "as" is used. The following is an example:

23 Man Doppio Left,
as Woman Doppio Right.

Repeats:

If a section is repeated, the same bar numbers are used again, marked with "(2nd time)", "(3rd time)", etc.

Dancer:

The dancers' "names", such as Man 1 and Woman 2, are capitalized. The dancer or dancers who are to do the given step are underlined, such as in the following:

Man circles Woman.

Step:

The step that is being done is capitalized, as is the foot that the step is taken on, but the direction moved and a hand that is used are not capitalized, as in the following:

Man and Woman Doppio Left, taking right hands and circling to the left.

The step is not italicized, even if it is a foreign word.

General.

We are attempting to be as clear and specific as possible, in order to transmit by writing something which is better taught in person. This may lead to the dances coming across as stilted and regimented. They are not meant to be that way. Dancers should move gradually and naturally, and shouldn't freeze, totally unmoving, or ignore the other dancers when no move is specified for them. (That is, unless this seems appropriate in the dance, such as Man 1 in *Mercanzia*, who may not really know what it is his partner is doing with the other two men, behind his back.) Sometimes, after not moving, a dancer will be expected to move off again on the "wrong" foot -- that is, the one that has his weight at the end of the last step he took. During the intervening time he has plenty of time to shift his weight, and this should be done naturally. It will not be specified in the reconstructions (unless it is in the sources).

Explanatory information:

Extra information, if appropriate, appears in parentheses. This may be specifics of a step, such as which version of a *mezzavolta* is being used, or clarifying details.

Location:

The current position of the dancers is in italics and in parentheses. These are not instructions for the dancers to move, but are to make it clear where they have ended with their last move.

Diagrams:

See the diagram key for more information. Please note that, although the figures shown in the diagrams consistently stare woodenly ahead, real dancers should be much more attentive of their partners, the other dancers, and their surroundings.

Teaching Notes: This section appears at the end of some dances; it gives suggestions for potential problems in teaching, or ways to change or simplify the dance.

Recordings:

For each recording discussed, the shorthand name of the recording is underlined; the full details of all recordings cited appear in the discography. If a name in parentheses follows the short name of the recording, that is the name of the dance as it appears on the recording.

The information for each piece is:

- How much extra introduction appears, if any,
- If it works with our reconstruction: if not, we include what needs to be modified in the dance to fit this recording.
- Places we felt might be confusing.
- The number of repeats, if any.

Note that many of the recordings have been made specifically to match someone else's reconstruction. Our advice in no way suggests that they are wrong, but merely suggests how to use their recordings for our reconstructions. If a book of the reconstructions is available for the recordings, we mention this in the discography.

Dance Notes and **Music Notes** follow each set of instructions. They are not needed in order to do the dance, but give information on places that the sources are unclear, where we have changed things, how we decided on the reconstructions, alternate possibilities, and so on.

Diagram Key

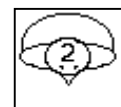
Man. Facing up the hall.

This is Man 1. He is facing up the hall. (Up the hall is used to mean the position that the dancers are facing at the beginning of the dance. It will usually be at the top of the page, but in some dances it may be to the right.) You are looking down at him, from a balcony. A mean dance teacher painted a '1' on the top of his head.



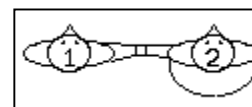
Woman. Facing down the hall.

This is Woman 2. She is facing down the hall. She has a beautiful long train behind her, but she isn't very happy because a mean dance teacher painted a '2' on the top of her head. She hopes no one notices it...



Holding hands

Here are Man 1 and Woman 2 holding hands, facing up the hall. (Man 2 and Woman 1 don't know about this.) They are ready to start the dance. The position they are in will be described, such as in the following:

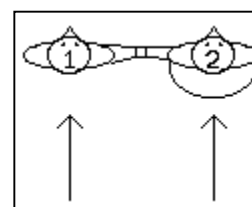


Starting Position

Starting Position: Man 1 and Woman 2 are side by side, facing up the hall, Woman 2 on the right, holding hands.

Arrows show path taken.

Man 1 and Woman 2 moved forward together. The arrows indicate the path that they have just taken, not where they are about to go. Under the diagram is the bar number in which the action happened. In this case they moved forward during two bars, as follows:

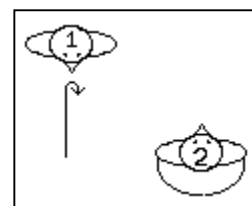


Bars 1-2

Bars 1-2 Man 1 and Woman 2 Doppio Left, Doppio Right.

Hook shows pivot turn

Here Man 1 has moved away from Woman 2, but he likes her so much he turned around to look at her. The little hook at the end of the arrow shows it was a fast pivot turn, done on the right foot (see Meza volta in the Steps chapter).

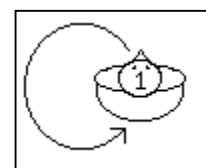


Bar 3

Bar 3 Man 1 Sempio Left, Sempio Right, ending in a Meza volta Right.

A complete circle back to place.**Dancers may not be shown if not moving.**

Here is Woman 1. She has just danced in a circle, returning to where she started. She is pretending that she doesn't care that Man 1 is dancing with someone else. Man 1 and Woman 2 are still on the dance floor, but they aren't shown in the diagram because they aren't moving right now and aren't needed to show where Woman 1 is in relationship to them.

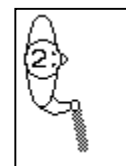


Bars 4-5

Bar 4-5 Woman 1 Volta del Gioioso.

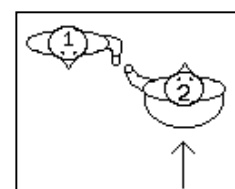
Holding a ribbon.

Here is Man 2. He has a ribbon in one hand (used in the dance *Tesara*). He is pretending that he doesn't care that Woman 2 is dancing with someone else.

**Preparation for taking hands**

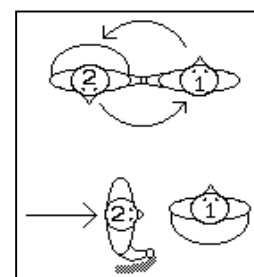
Here Woman 2 has moved up to Man 1. They will be taking left hands at the beginning of their next move, so they are shown with hands reaching for each other.

Bar 6 Woman 2 Doppio Right to Man 1.

**Dancers doing different things at the same time.**

Man 2 sees Woman 1 and doesn't mind about Woman 2 anymore. This diagram shows dancers doing different things at the same time.

Bar 7-8 Man 2 Doppio Left, Doppio Right to Woman 1,
as Man 1 and Woman 2 Doppio Left, Doppio Right, taking left
hands and turning counterclockwise halfway around each
other.
(Man 1 ends facing up the hall, Woman 2 down.)



Bars 7-8

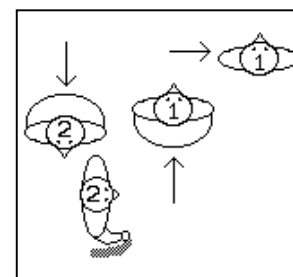
Consecutive movements.

Woman 2 sees Man 2 with Woman 1 and doesn't like this at all. This diagram shows dancers doing different things at different times; to indicate that everything in the diagram isn't happening at once, the title of the diagram has "and" between the bar numbers.

Bar 9 Woman 2 Doppio Left to Man 2.

Bar 10 Woman 1 Doppio Right to Man 1.

Bar 11 Man 1 Ripresa Right.

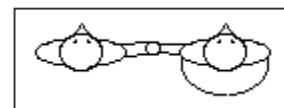


Bar 9 and Bar 10 and Bar 11

Amoroso, unknown choreographer.**One couple.****Difficulty = Level 1**

Steps: Piva (in 4), Reverenza.

Start: One couple, side by side, holding hands, Woman on the right, facing up the hall.



Starting Position

Section I (4 bars of 4/4 three times)

[2-bar introduction on accompanying tape]

1-4 (3 times) 12 Pive, starting on Left foot.

Section II (3.5 bars of 4/4 twice)

5 Man Step Left, Step Right.

6 Man Piva Left.

7 Man Step Right, Step Left.

8 Man Step Right, (this is the half-length bar).

5-8 (2nd time) Woman same to catch up.

Section III (3.5 bars of 4/4 twice)

9-11 Man Piva Left, Piva Right, Piva Left.

12 Man Step Right (half bar).

9-12 (2nd time) Woman same to catch up.

Section IV (8.5 bars of 4/4 twice)

13 Man Step Left, Step Right.

14 Man Piva Left.

15 Man Step Right, Step Left.

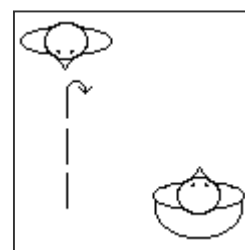
16 Man Step Right, and pivot to face Woman, keeping weight on right foot.

17 Both Reverenza Left, facing each other.

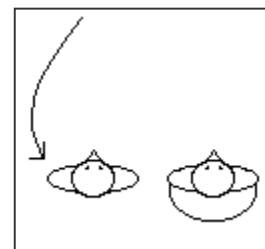
18-21 Man Piva Left, Piva Right, Piva Left, Step Right (the half-length bar), rejoining Woman, and turning to face up the hall.

(End side by side, facing up the hall.)

13-21 (2nd time) Repeat, Woman leaving and returning as Man did.
(End as started dance, side by side, facing up the hall, man on the left.)



Bars 13-16



Bars 18-21

Repeat the dance, Woman doing everything first this time.

Teaching Notes

It may be useful to note that the dance has the following pattern:

Entrance (12 Pive).

Man does Sequence A (Step Step Piva Step Step Step). Woman repeats.

Man does Sequence B (Piva Piva Piva Step). Woman repeats.

Man does Sequence A, turns, both Reverenza, Man returns with Sequence B. Woman repeats.

Recordings

Bel Danzare - Short introduction. Section IV is a bit shorter, so leave off Bar 21, returning to partner with only three *pive*. Repeats the dance after a short pause.

Danzare - No introduction. Section I is only played twice, so do eight instead of twelve *pive* at the beginning. The half-length bars are extended to full bars, so in Bars 8, 12 and 21, replace the step with a *piva*, or add a pause to the end of the step. Repeats dance.

Light - Three-bar introduction. Works with this reconstruction. Repeats dance.

Music Richard - One long note for an introduction. Quite slow so, if you prefer, use *doppio* and *sempio* in place of *piva* and step. Section I is played only twice so do eight *pive* instead of twelve. All the half-sized bars (8,12 and 21) are full bars, so add a pause or turn the step into a *piva*. The dance is played three times; the second time is a tad confusing at first.

Musica Italiana - No introduction. Section I has an extra bar thrown into the middle and is played twice instead of three times, so do ten *pive* instead of twelve. Section IV is only played once for each repeat of the dance, instead of twice, so the man should do it the first and third time, and the woman the second. All the half-sized bars (8,12 and 21) are full bars, so add a pause or turn the step into a *piva*. The dance is played three times.

Return - Two-bar introduction. An extra ten bars of music appear at the very end. Quite slow so, if you prefer, use *doppio* and *sempio* in place of *piva* and step. Section I is played only twice so do eight *pive* instead of twelve. Section IV is played only once for each repeat, so the man and woman should alternate doing it. All the half-sized bars (8,12 and 21) are full bars, so add a pause or turn the step into a *piva*. Plays dance four times with an extra bar between the first and second time, and between the second and third.

Dance Notes

There is also a three-person version of *Amoroso*.

No author is given in any of the sources. PnA lists it as a *ballo francese*, so it may have been a French dance, or an Italian version of a French dance, or what the Italians imagined the French to be dancing. This reconstruction is based primarily on NYp (the one exception is noted below for Bars 20-21 (2nd time)), which doesn't refer to it as French.

Bar 16: The sources don't specify a step for the turn, and don't use the usual term *mezavolta*. There doesn't seem to be any music given to it, so it could be done as the step is taken, rather than after it. Section IV is eight bars long, which fits a choreography of 3.5+1+3.5 bars. We originally tried this, but discovered that the bar length might be correct, but dancers had a great deal of difficulty following the music. Instead, we added a half bar at the end of Bar 16, and used it for the turn. This also resulted in the same rhythmical pattern occurring for the three *pive* and step, in Bars 18-21, as occurred in Section III.

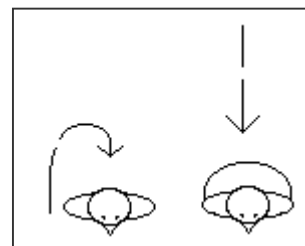
Bar 13 (2nd time): This section in NYp starts by saying "*la domna vadi imnanzi a fare la riverenza al uomo chon dua passi di natura ...*", which looks as if she might be starting with a *reverenza*, but more likely indicates the whole sequence is, in a sense, a reverence. The woman's step sequence is otherwise given identically to the man's.

Bar 20-21 (2nd time): In NYp, the man is instructed to come to meet the woman and turn, with a *piva* and a step. This was left out in order to make the dance even simpler. It is not present in PnA, although that version differs also in that the man did not return to the woman, but only circled, nor is it present in Ngm, where the man has returned to his partner.

If it is desired, this part can be added, as follows:

20-21 (2nd time) Woman Piva Left, Step Right, (not turning),
as Man Piva Left, Step Right, joining Woman and turning.
(Dancers end side by side, Man now on the right,
facing down the hall.)

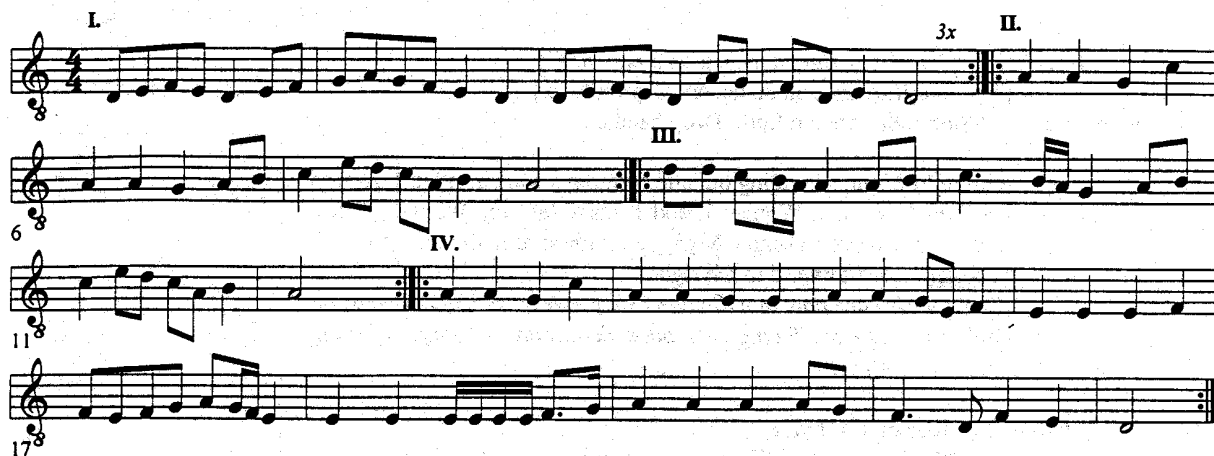
In this case, during the repeat the woman would remain in the man's position.



Repeat: None of the sources call for a repeat, but as NYp ends with the couple having changed positions, it is probable that a repeat, with reversed roles, is expected in that version.

Music Notes

Piva time



We made two changes to the music for this dance. The first was in Bar 4; Ambrosio wrote two semibreves as the last two notes. This left an incomplete bar, and the dance does not call for a shortened bar. Further, the other sections of this dance all end with breves. We therefore believe this last semibrevis to be an error and have changed it to a brevis.

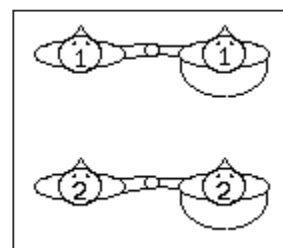
The other change is in the final two bars. The manuscript has this dance ending with three minimae and then a brevis. However, this causes the final brevis to be tied across a bar, unless we change the length of one of the bars in this section. Nothing in the dance suggests this. The dance calls for 8 bars of music if we assume the pivot in Bar 16 takes no time and 8.5 bars otherwise; we decided to extend the music to 8.5 bars. To address these concerns, we changed the last two minimae to semibreves. The literal transcription of the last section is as follows:



Anello, by Domenico.**Two men and two women.****Difficulty = Level 1**

Steps: Piva (in 4), Saltarello (in 4), Ripresa (in 4), Movimento, Mezavolta, Voltatonda, Reverenza.

Start: Couple 1 is four steps ahead of Couple 2; partners are holding hands, the Women on the right, everyone facing up the hall.



Starting Position

Section I (2 bars of 4/4, three times, plus 2 bars of 4/4)

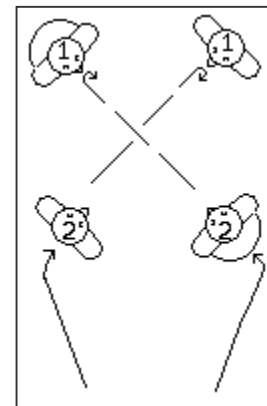
[Two-bar introduction on accompanying tape.]

1-2 (three times) \ 7 Saltarelli, starting Left. Drop hands.

3 /

4 Saltarello Right, spreading out and forming a square. Man 1 goes to the right, in front of Woman 1, and turns to face in, Woman 1 goes to the left and turns around, Man 2 goes forward to the left and Woman 2 goes forward to the right.

(The dancers are now in a diamond shape which is about 3 steps on each side. Men are facing each other across one diagonal, Women across the other.)



Bar 4

Section II (3 bars of 4/4, twice)

5 Men Movimento, then Women Movimento.

6-7 Men Saltarello Left, Saltarello Right ending with Mezavolta Right, switching places, passing right shoulders.

5 (2nd time) Women Movimento, then Men Movimento.

6-7 (2nd time) Women switch places, as Men did.

(Everyone is again facing the other person of the same gender, across the diamond, but each dancer is now opposite the position held at the beginning of Section II.)

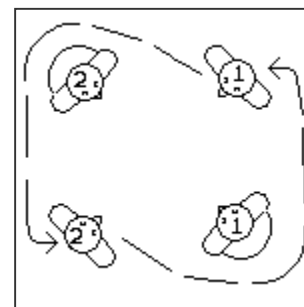
Section III (2 bars of 4/4, twice)

8 Men Movimento, then Women Movimento.

9 Men Voltatonda (4 Steps, starting on the Left, counterclockwise).

8 (2nd time) Women Movimento, then Men Movimento.

9 (2nd time) Women Voltatonda (4 Steps, starting on the Left, counterclockwise).



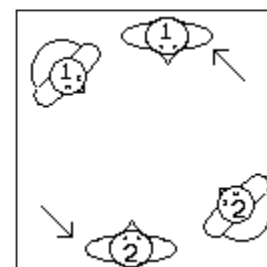
Bars 10-11

Section IV (2 bars of 4/4, twice)

10-11 Men do 4 Pive (2 per bar), starting on the Left, each going behind his partner and into the other man's place, moving counterclockwise halfway around the outside of the diamond.

10-11 (2nd time) Women do the same, each also going behind her partner, so also moving counterclockwise.

(All dancers are now in the positions they occupied at the beginning of Section II.)



Bar 14

Section V (4 bars of 4/4)

12 Men Movimento, then Women Movimento.

13 Men Movimento, then Women Movimento, again.

14 Men Ripresa Right. Partners take hands.

(Couple 1 and Couple 2 are now somewhat to the left of each other.)

15 Reverenza Left.

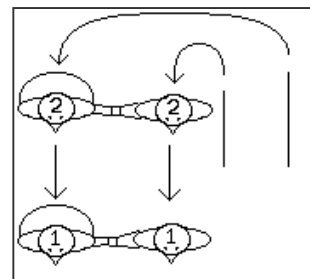
Repeat the dance, Couple 1 still leading, but Women do everything first. The differences are:

Section I: Couple 1 starts off directly forward, as Couple 2 wheels around to join in behind them.

Section IV: The dancers move clockwise around the outside of the square, rather than counterclockwise.

Bar 14: Women do a Ripresa to the Left to join their partners.

Bar 15: Reverenza is on the Right.



Starting Repeat

Recordings

Dances Courts 2 - One-note introduction. Section V is only three bars long, so drop the *reverenza* of Bar 15. Dance is played twice.

Danzare - Drum beats for introduction. Section V is only three bars long, so drop the *reverenza* of Bar 15. Dance is played twice.

Forse - Two-bar introduction. Works. Section V is only three bars long, so drop the *reverenza* of Bar 15. Dance is played twice.

Mesura - Four-bar introduction. Works. Section V is only three bars long, so drop the *reverenza* of Bar 15. Dance is played twice.

Music Richard - Four-beat introduction. Quite slow and very lyrical, but the sections are sometimes hard to parse, as the boundaries are not clear, especially when the repeat starts. Section V is only three bars long, so drop the *reverenza* of Bar 15. Dance is played twice.

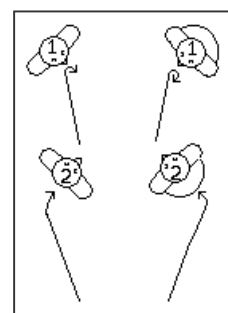
Rose&Nefr - Four-beat introduction. Very slow. Works with this reconstruction. Played once.

Sonare - Two-bar introduction. Section V is only three bars long, so drop the *reverenza* of Bar 15. Dance is played twice.

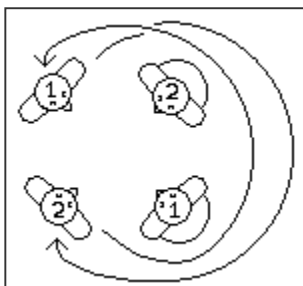
Dance Notes

Formation of dance: Most of the dance is spent in an inward-facing square formation, but it is unclear if the dancers alternate genders around the square, as was chosen for this reconstruction, or if both men are on one side, and women on the other. Borrowing from contra-dance terminology, the former position will be referred to as *improper*, while the latter, shown here, will be called *proper*.

Both of these positions can be defended, and the choice results in slight variations in the dance. The most notable difference is in Section IV, where, if a *proper* formation is chosen, the direction taken by the two men, instead of both being counterclockwise, will be different from each other as is shown in the following figure.



Alternate (proper)
Bar 4



Alternate Bars 10-11, from *proper* formation

However, the sources instruct the men to move to the right behind their partners for this figure, while in a *proper* formation, one of the men has to move left. The same problem occurs at the end of the dance, where the men are to perform a *ripresa* right to their partners; if the dancers are in a *proper* formation, one of the men will again have to move left, instead. Based on this evidence we decided on the *improper* formation.

A dance that is similar to *Anello*, but which has the proper formation, is *Legiadra*.

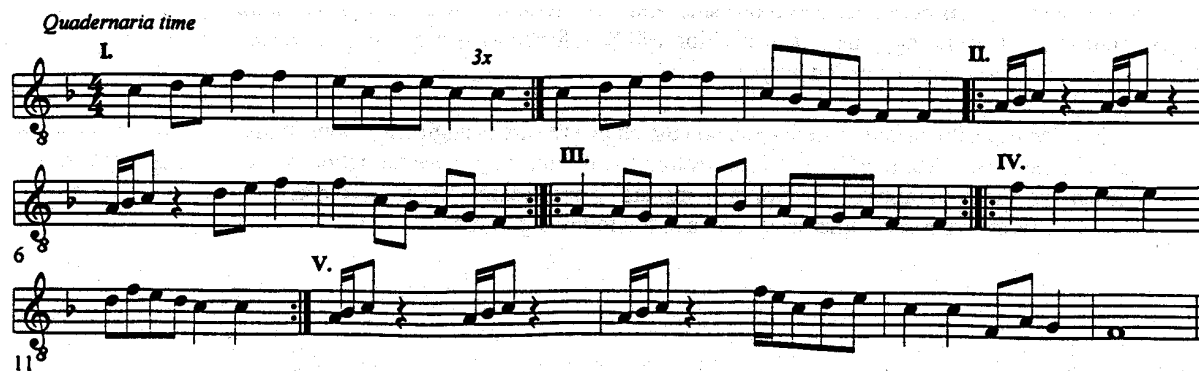
Starting position: The only source that indicates a starting position is PnD, where the two couples are only said to be four steps apart. Theoretically, the couples could be side by side, but one behind the other is more common, and the dancers are instructed to remain in a square thereafter (e.g. PnA "*Rimangano In quadro*"), so presumably are when they start.

Bar 9: PnD says this *voltatonda* is done with a *doppio*, as does NYp, while the other sources do not specify a particular step. Although an actual *doppio* can be used, we presumed that a four-step *voltatonda* is equivalent, and used it as easier. (See Volta in Piva, in the Voltatonda Section of the Steps Chapter.)

Bar 15: No step is given for this bar in PnD, but the music has it. The *reverenza* is taken from Sc and MOe, which differ quite a bit from PnD, but are the only sources that have a step for a fourth bar.

Repeat: As is usual, only NYp, Fn and Fl mention a repeat. That PnD doesn't may or may not have any bearing on whether a repeat was actually customary. However, because there is no mention that the second couple should lead if the dance is repeated, we presumed that the first couple would still do so. In this reconstruction we decided to have a repeat, with women doing the figures first, but still on the right side, in order to show how such a repeat would work. No repeat, a repeat where the men do everything first again, and one where the woman lead from the left side are also possible.

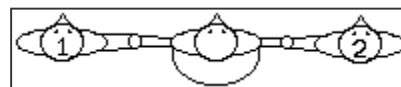
Music Notes



Belfiore, by Domenico. Two men and one woman.**Difficulty = Level 1**

Steps: Doppio (in 4), Piva (in 4 and 6), Voltatonda, Movimento.

Start: Man 1 on left, Woman in middle, Man 2 on right, all holding hands, facing up the hall.



Starting Position

Section I (4 bars of 4/4, played three times)

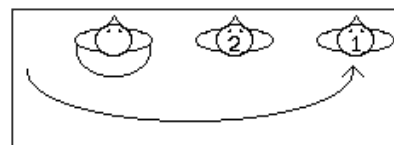
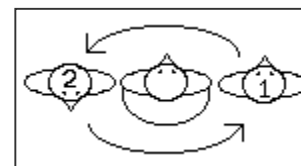
[Two-bar introduction on accompanying tape]

1-4 (three times) 12 Pive, starting left. Drop hands.

(These pive are slower than usual, taking the same time as the doppii that follow.)

Section II (1 bar in 4/4, played three times)5 Man 1 Doppio Left, and bring right foot beside left.5 (2nd time) Woman the same, ending beside Man 1.5 (3rd time) Man 2 the same, ending beside Woman.

(End lined up as at the beginning.)

Bars 8-10 (1st time)**Section III** (1 bar in 2/4, played three times)6 Man 1 Movimento.6 (2nd time) Woman Movimento.6 (3rd time) Man 2 Movimento.**Section IV** (1 bar in 4/4, played three times)7 Man 1 Voltatonda (4 Steps, starting Left, counterclockwise.)7 (2nd time) Woman the same.7 (3rd time) Man 2 the same.

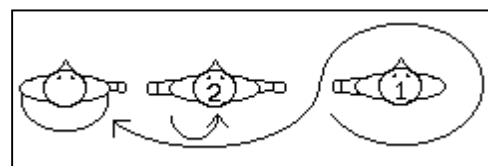
Bars 11-12

Section V (3 bars in 6/8, played three times)8-10 Man 1 Piva Left, Piva Right, Piva Left, going behind the others, and ending to the right of Man 2. (The pive are at their regular speed, so they may seem fast after doing them slowly in Section I.)

(End side-by-side, facing up the hall, Woman on the left and Man 1 on the right.)

8-10 (2nd time) Woman does the same, ending beside Man 1.8-10 (3rd time) Man 2 does the same.

(End facing up the hall, Man 1 on the left, as at the beginning)



Bars 13-16

Section VI (6 bars in 6/8)11-12 Men Doppio Right, changing places, Man 2 going in front of Woman, Man 1 going behind. (End in a line, Man 2 facing down the hall, but the others facing up. Man 2 is to the left of Woman, Man 1 is to her right. The dancers are much closer than usual, nearly touching shoulders.) The Doppio is done in 2 bars of 6/8 as if they were one bar of 4/4.13-16 Woman 4 Pive starting Left, going to her right, behind Man 1. She circles him counterclockwise, then goes behind Man 2, stopping to his left,as Man 2 turns to face up the hall again.All take hands at end.

(End facing up the hall, Woman on the left, Man 1 on the right, holding hands.)

Repeat the dance twice more, rotating roles.

Recordings

Bel Danzare - One-note introduction. In Sections V and VI each bar has three beats in it, so the *pive* should be done with just three steps, leaving out the pause at the end. The *doppio* of Bars 11-12 only has one bar, of the same length, so it should also be done with three steps and no pause. The dance is played three times.

Dance Notes

In this reconstruction we presumed that "ahead" and "behind" are also used to mean "beside to the left" and "beside to the right". (Using these terms may have been due to the person on the left being slightly ahead - [see Leading in the Introduction.](#)) However, a reconstruction where "ahead" always means "directly in front of" is also possible, producing a dance that is done entirely, or mostly, in single file. In particular support of such an alternate reconstruction is the instruction in PnD, at the end of Section II, saying that the dancers should "*vadino sempre a drito filo l'uno drieto l'altro*" (always go in a straight line, one behind the other.) The phrase "*a drito filo*" is used in PnD to describe the initial setup for the dance *Jupiter*, where we take it to mean that the dancers are one behind the other.

Start: None of the sources say to hold hands, but PnD says to take hands at the end, when they are ready to start the dance over.

Section IV: PnD describes the *voltatonda* as being four small *sempii*, which we took as meaning steps. (See Volta in Piva, in the Voltatonda section of the Steps chapter.)

Section V: This section has been simplified. PnD calls for three *contrapassi* (literally "*dupii tri sul pe sinistro*"), most of the other sources have two *contrapassi* and a *sempio*, and Sc merely requires seven *pive*, probably in total between the three repeats. It is notable that the music starts identically in Bars 13-16, where PnD does specify *pive*.

Bars 11-12: PnD calls for Man 2 to use a *doppio* on the left, but since our adaptation has him doing a *piva* left immediately before, we changed this to a *doppio* right, matching the one that Man 1 is doing.

This *doppio* may have been meant to be a *contrapasso*. However, the men are expected to cover in this one "*doppio*" much the same territory as they just covered in three "*doppii*" (in our reconstruction changed to *pive*), so we decided on a normal *doppio*. This, being slower, allows the dancer to cover more territory. This affected our decision regarding the length of the music, as we lengthened it to make sure it would fit a full *doppio*.

Bars 13-16: The music for this section is only three and a half bars, and all the sources except PnD specify three *pive* and *sempio*, which, presuming that this *sempio* is done in half a bar of *piva*, fits exactly. PnD, however, says four *pive* (despite being the only source with the music). We chose to elongate the music and go with four *pive*, as the woman needs to cover a lot of ground with these steps.

No turn is specified for Man 2. He may be expected to do a *mezavolta* on the end of his *doppio* in bars 11-12.

Repeat: None of the sources specify more than one repeat. We presumed that a third would be appropriate in order that each dancer has a turn leading.

Music Notes

There is no time signature in the music, but the choreography calls for *quaternaria* time for the first part (Section I and II). In terms of the choreography, Bars 8-16 work better in 6/8. In addition, the last four bars are very similar to bars 8-10 and the choreography refers to *tempi* of *piva* there.

I. Quadernaria time 3x II. 3x III. 3x

IV. 3x V. Piva time 3x

7 8 VL 11 3x

We needed to make several small changes to the music in order to fit the choreography.

First, in Bars 1 and 3, a literal transcription (see below) would have resulted in incomplete bars. We doubled the values of two notes in each of these bars in order to address this. (We felt this was the minimum change.) A literal transcription of the first section follows.

3x

Second, as noted above, in Bar 11 we lengthened the note to produce a complete bar.

Third, in Bars 8 through 10 (and similarly in Bars 13 through 15), we were guided by the choreography in our interpretation of the placement of rests and pickup notes. Additionally, we have interpreted the first minima after each semibrevis in these sections as shortening the preceding brevis; that is why those ones are transcribed as sixteenth notes while the pairs that follow are transcribed as eighth notes. We are certain that there are other valid interpretations; this is but one hypothesis.

PnD calls for the final four bars to be played three times, but the choreography only calls for four bars of music here. We have dropped the repeat marker.

Finally, in the last measure, we doubled the brevis to provide for a full bar of music. (There's probably a more elegant solution, but this was the least-destructive change.)

To facilitate other interpretations, the music from PnD follows.

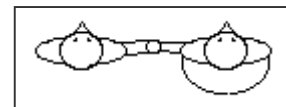
3. 3. 3. 3. 3.

3.

Belreguardo, by Domenico.**One couple.****Difficulty = Level 2**

Steps: Sempio (in 6), Doppio (in 6), Saltarello (in 6), Ripresa (in 6),
 Continenza (in 6), Contrapasso (in 6), Reverenza.

Start: Side by side, facing up the hall, holding hands, Woman on the right.



Starting position

Section I (4 bars in 6/8, played twice, plus 4 bars in 6/8)

1 Introduction (no step).
 2-4 \ } 11 Saltarelli, beginning on Right.
 1-4 (2nd time) }
 5-8 /

Section II (11 bars in 6/4)

9-12 Doppio Left, Doppio Right, Doppio Left, Doppio Right.
 13-14 3 Contrapassi Left.
 15 Sempio Right, Sempio Left.
 16-17 3 Contrapassi Right.
 18-19 Ripresa Left, Ripresa Right.

Section III (4 bars in 6/4, played twice)

20-21 Saltarello Left, Saltarello Right (these are quite slow).
 22-23 Ripresa Left, Ripresa Right.
 20-23 (2nd time) Repeat.

Section IV (5 bars in 6/4)

24 Sempio Left, Sempio Right.
 25 Doppio Left ending with a two-beat Reverenza Right.
 26 Ripresa Right.
 27 Continenza Left, Continenza Right.
 28 Reverenza Left.

This reconstruction does not repeat the dance, but if a repeat is desired, do the dance again exactly the same.

Recordings

Bel Danzare - No extra introduction. Section I is 16 bars, so do 15 *saltarelli* starting on the right. Played twice.

Sonare - No extra introduction. Works with this reconstruction. Played twice.

Dance Notes

There is also a three-person version of this dance called *Berighuardo Nuovo* in NYp.

Section I: PnD specifies eleven *saltarelli*, but the music provides for fifteen, consisting of the first four bars played three times, and then the last four bars of the *saltarello* section. We have reduced the three repeats to two to fit the choreography, but a fifteen-*saltarello* interpretation would be just as valid. As well, no foot is given to start on, but the next sequence starts on the left foot, so the right here is consistent. (NYp does specify starting on the right foot, but adds a *ripresa* which is not found in PnD.)

Bars 20-21: Most of the sources merely called for *saltarelli*, but PnD says "*cu[n] uno movimento e tempi dui de saltarello largo*" and "*e fano uno movimento cu[n] tempi dui de saltarello largo*". The *saltarello largo* may refer to *saltarello* done in *bassadanza* meter, while we presumed that the *movimento* is part of the performance of the *saltarello*. (See [Bassadanza and Saltarello Tempi, in the Introduction.](#))

Music Notes



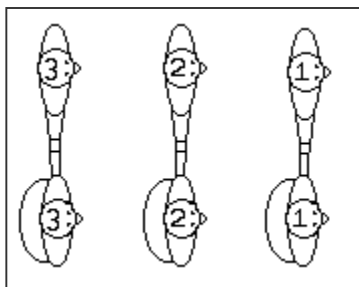
Neither PnD nor PnG includes an E-flat in the key signature, but we have added it to avoid melodic tritones. Sparti makes the same suggestion; A. William Smith hypothesizes that the F clef might have been an error and transcribes as if it were a C clef. Both are plausible interpretations. (Note that the flat in the key signature is not in the correct place regardless of which clef was intended.)

PnD and PnG both call for the first section to be played three times, but doing so results in too much music (according to the choreography). We have changed this from three times to two times.

Colonesse, by Guglielmo.**Three couples.****Difficulty = Level 2**

Steps: Sempio (in 6), Doppio (in 4 and in 6), Saltarello (in 6), Piva (in 4), Movimento, Reverenza

Start: Couple 1 is in front, Couple 2 is three or four steps behind them, and Couple 3 is three or four steps behind Couple 2. Partners are side by side, holding hands, facing up the hall, Women on the right.



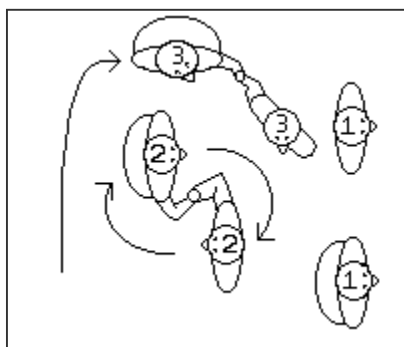
Starting Position

Section I (4 bars in 6/8, three times, and five more bars in 6/8: 17 bars total.)

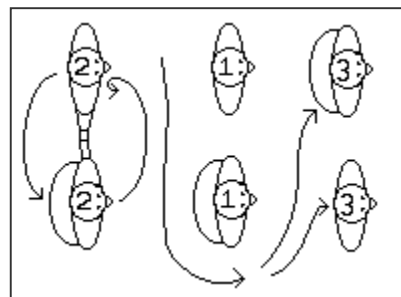
1 Introduction (no step).
 2-4 \
 1-4 (2nd, 3rd times) } 16 Saltarelli, starting on Left.
 5-9 /

Section II (5 bars in 6/4, played three times)

10-14 Couple at the top (Couple 1, this time) stands still,
 as Couple in the middle (Couple 2 this time) Sempio Left, Sempio Right, Doppio Left, taking right hands and circling clockwise, then Sempio Right, Sempio Left, Doppio Right, taking left hands and circling counterclockwise back to place, the man turning to face up the hall at the end, then Reverenza Left, taking hands again,
 as Couple at the bottom (Couple 3) Sempio Left, Sempio Right, 4 Doppii starting Left, weaving together around the other couples to the top, still holding hands, the man leading. At the top he stops in the woman's place, while she goes behind him to reach the man's place.
 (Other weaves, discussed in the notes, are possible, and nothing prevents each couple from doing whichever weave they prefer.)
 (Couple 3 is now at the top and have switched places with each other, Couple 1 is in the middle, and Couple 2 is at the bottom. Everyone is facing up the hall)



Bars 10-11



Bars 12-14

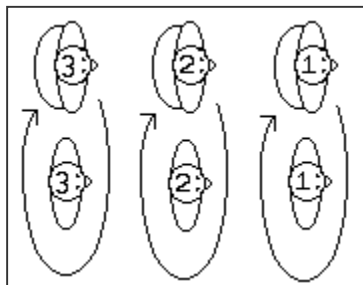
10-14 (2nd time) Repeat.

10-14 (3rd time) Repeat. (The middle couple, Couple 3, will have already switched places, so, while they still rotate the same way as the other couples, and using the same hands, it is the woman who will need to turn at the end to face up the hall.)
(Couples are in their original order, but Men and Women have switched sides. All dancers are facing up the hall and should be as close to their partners as possible, to make the next section easier.)

Section III (3 bars in 2/4, played twice)

15-17 Men Piva Left, Piva Right, Piva Left, circling partners counterclockwise.

15-17 (2nd time) Women Piva Right, Piva Left, Piva Right, circling partners clockwise.



Bars 15-17 (2nd time)

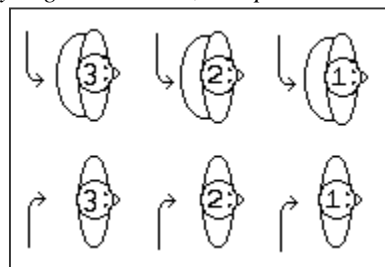
Section IV (3 bars in 4/4)

18 Men Movimento, then Women Movimento, facing each other as they do so.

19 Doppio Right, backing away from partner.

20 Doppio Left, forward, turning on the last beat to face up the hall.

(Dancers are as they began the dance, except Women are on the left and Men on the right.)



Bar 20

The dance is repeated with the roles reversed. For Section I, do 17 Saltarelli starting Right instead of a pause and 16 Saltarelli.

Recordings

Mesura - Four-bar extra introduction. Works with this reconstruction. Repeats.

To Celebrate - Two-bar extra introduction. Works with this reconstruction. Section II is quite fast. Repeats. There is a long note at the end.

Dance Notes

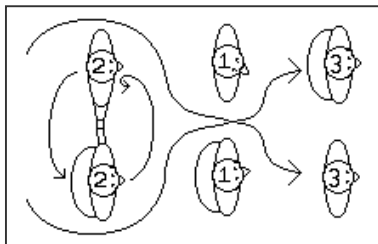
Start: No spacing is given, but three or four steps between couples seems to be standard and allows enough room for the weaving.

Section I: The music, in PnG at least, is clearly 17 bars, so one bar as an introduction and then the 16 *saltarelli* called for in the choreography fits. There is no foot given for the *saltarelli*, but since the foot used next is the left, then starting on the left is to be expected if a strict alternation of feet is used in the *saltarello* section. On the repeat of the dance, the last step taken was on the left foot, so performing 17 *saltarelli*, starting on the right, works well. The sources do not indicate this, however, so it may be that the first bar was used as an introduction and to shift weight to the other foot. (We feel that the dance flows better if the dancers immediately start the *saltarelli* instead of pausing.)

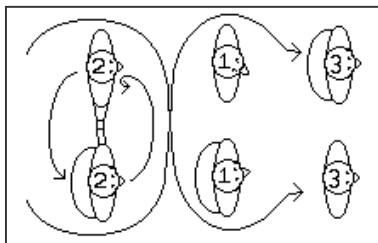
Bars 10-14, The Middle Couple: The sources do not say that the man turns to face front again at the end of the second *doppio*, but this seemed a logical place to have him turn, as the woman will already be facing forward. It is also possible that they end the *doppio*, and do the following *reverenza*, while still facing each other. This works with the third alternate weave given below. Also, there is no mention of the couple taking hands for the *reverenza*, this being added to suit the weave chosen. If a weave where the couple splits up is chosen, instead, then they should not take hands.

Bars 10-14, The Bottom Couple: The weave is not described, the sources merely having some variation on '*tramezando le due coppie*'. There is a similar description in the dance *Legiadra*, but only two couples are involved. In that dance there is much less possibility for weaving motions, so it seems to be more of a partitioning than an actual weave. This interpretation was also chosen here, with the bottom couple merely passing through the space between the other two couples on their way to the top. However, the bottom couple can instead split up and take separate paths to reach the top, resulting in a more weave-like interpretation. In these cases the man and woman will be crossing paths on one or more occasions. When they do so, the man should cross first to avoid stepping on the woman's train, if she is wearing one.

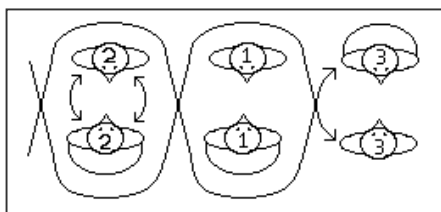
It is clear that the third couple cannot pass through the middle of the center couple, as the center couple is holding hands until the last bar, but it is possible that the weaving couple passes between the man and woman of the head couple. In a weave with this format the third couple separates to go behind the center couple and then trade places as they pass between the top couple. This is shown below:



Another weave where the bottom couple splits up has them trading places when they are between the top and center couples, as is shown in the following diagram:



A longer version of the previous weave has the bottom couple trading places at the bottom, in the center, and at the top, as is shown below. Much larger steps are needed for this. This weave also works better if the couples face each other at the end of Section I and use that, rather than a forward-facing position, as their starting position for Section II and Section III.



Bars 10-14 (3rd time): None of the sources specify a third repeat, but they all do specify that the couples find themselves as they were in the beginning, so a third repeat is implied.

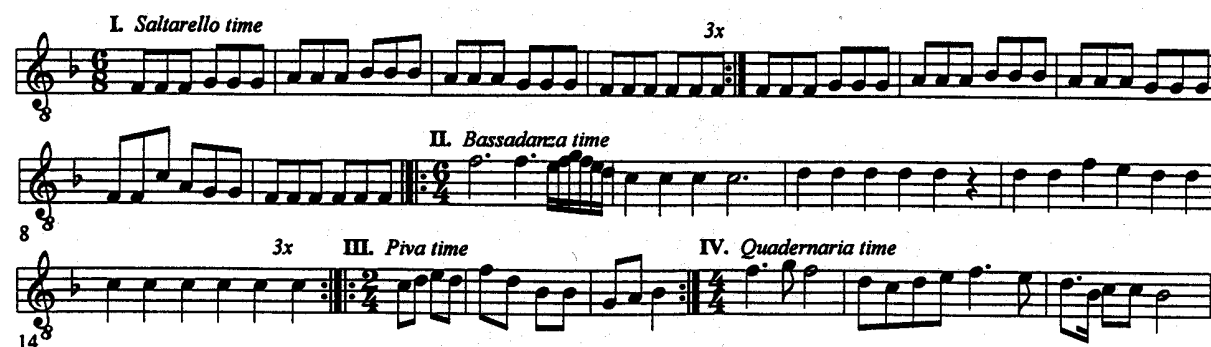
Section III: No foot is given, nor direction that the dancers circle their partners. Left was chosen to start, as at the end of Section II everyone's weight is ready to step on that foot. Counterclockwise was chosen for the men as, if they remain facing forward (which is not necessarily the case), that direction is the most natural way to circle their partners. Right foot and clockwise are then the corresponding choices for the women.

Bar 18: The sources do not say to face each other during the *movimenti*, but as the next step is done backing away from each other, the partners do need to turn towards each other at some point. Other places to do this are quite possible, and it will not be necessary if the third alternate weave above is used, as the partners will already be facing each other.

Bar 20: The *doppio* forward is described as being done turning, as much as the dancer wishes. NYp specifies that this is on the left foot, however, so the turn is presumably a pivot turn, done at the end of the *doppio*, when the weight is on the left. A simple quarter turn is sufficient to turn both dancers forward to start the dance again, but if they prefer, the dancers can turn more; for instance, the women could do a 3/4 turn clockwise, while the men move clockwise with a 1 1/4 turn.

Repeat: Since the women end in the men's place, we decided to have a repeat, so that they can return to their original positions. As is usual, a repeat is only specified in NYp, Fn and Fl.

Music Notes



We made several small changes to the music for this dance.

First, in Bar 8, the third and fourth notes were written as minimae rather than semibreves. Two interpretations are possible. Ours is to assume that the only two minimae in the entire section were errors and treat them as semibreves. The other possibility is that they are minimae and there is a semibrevis missing in the notes that

follow. In that case, the most logical change would be to add one more G to complete the bar. The literal transcription of this bar and the alternative interpretation are shown below.



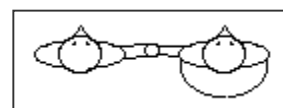
Next, in Bar 12 either a note is missing or the rest should be twice as long. We chose to add another D, as we felt that flowed better than a half-note rest would.

Finally, in Bar 17, the second eighth note is our addition to produce a complete bar. Sparti adds a note before the G instead of after; this interpretation is supported by PnA (according to A. William Smith).

A literal transcription of PnG follows.

Fia Guielmina (second or B version), by Domenico. One couple.**Difficulty = Level 4**

Steps: Sempio (in 4 and 6), Doppio (in 4 and 6), Saltarello (in 4), Saltarello Tedesco, Piva (in 6), Ripresa Portuguesa (in 4), Mezavolta, Voltatonda, Movimento, Reverenza, Ripresa (in 6)



Starting Position

Start: Couple side by side, facing up the hall, holding hands, Man on the left.

Section I (5 bars in 4/4, played twice)

[Two-bar introduction on accompanying tape]

1-2 Saltarello Tedesco Left, Saltarello Tedesco Right, and drop hands, Woman ending with a Mezavolta Right.

(*Man is facing up the hall, Woman down.*)

3 Sempio Left, Sempio Right.

4 Ripresa Portuguesa Left, moving forward.

(*Both dancers are on a diagonal, such that they can look at each other.*)

5 Woman Doppio Right, turning to face up the hall,

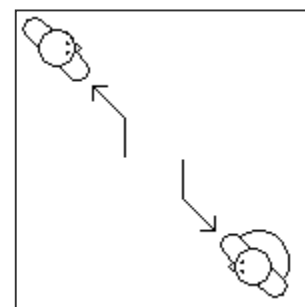
as Man Doppio Right, ending in Mezavolta Right. Take hands.

(*Man and Woman are side by side again, Man on the left, facing up the hall.*)

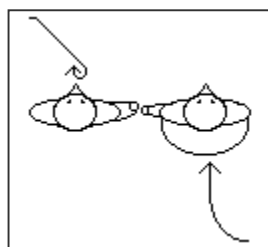
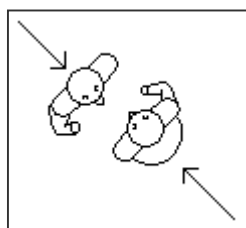
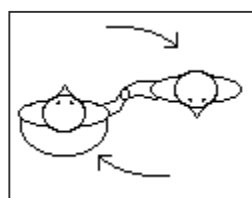
1-4 (2nd time) Repeat.

5 (2nd time) Doppio Right to meet. Take right hands.

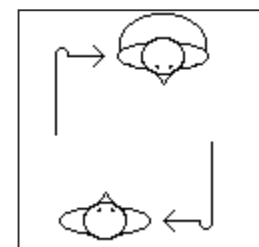
(*They are facing each other, a little to each others' left, on a diagonal to their original orientation.*)



Bars 3-4

Bar 5 (1st time)Bar 5 (2nd time)

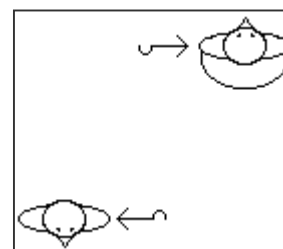
Bar 6

Bars 8-11
(Not including the last Mezavolta)**Section II** (2 bars in 6/4)

6 Sempio Left, Sempio Right, changing places, rotating about a quarter circle.

(*Man is now facing down the hall, Woman up, approximately side by side, and to each others' right.*)

7 Reverenza Left. Drop hands.

**Section III** (8 bars in 6/4)

8-10 Sempio Left, Sempio Right, Doppio Left, Doppio Right, ending with a Mezavolta Right. The steps should be a little smaller than usual.

(*They are now facing, and about 14 steps apart.*)

11 Ripresa Left, facing each other, ending with a Mezavolta Left.

(*They are now facing away again, Man down the hall and Woman up.*)

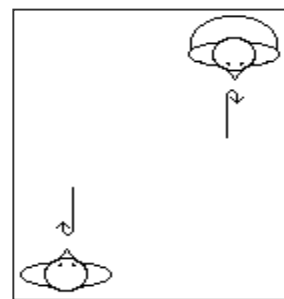
12 Ripresa Right, back to back.

Mezavolta of Bar 11,
and Bar 12

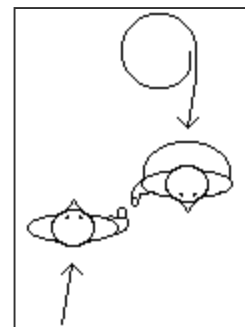
- 13-14 Doppio Left, Doppio Right ending with a Meza volta Right.
The steps should be a little smaller than usual.
(Dancers are now facing each other, a little to each others' right, about 24 steps apart.)
- 15 Reverenza Left.

Section IV (5 bars in 4/4)

- 16 Woman Doppio Left with a Movimento on the last beat, ending with feet together and her weight on both.
- 17 Man Doppio Left ending with a Movimento on the last beat.
- 18 Woman Doppio Left ending with a Movimento on the last beat.
- 19 Man Sempio Left with a Movimento on the last beat, then Woman the same.
(They are now about 13 steps apart.)
- 20 Man Voltatonda (Saltarello Left, clockwise.)



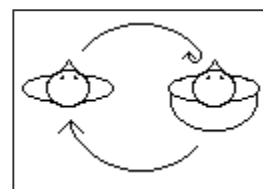
Bars 13-15



Bars 21-24 and Bars 25-26

Section V (10 bars in 6/8)

- 21-24 Woman Voltatonda (4 Pive starting Left, clockwise).
- 25-26 Piva Left, Piva Right, together.
(They are now about 1 step apart, slightly to each others' right, Man facing up the hall and Woman down.)
- 27-30 4 Pive, starting Left, taking right hands and circling clockwise around each other, Woman ending with a Meza volta Right.
(End side by side, facing up the hall, Man on left, as at the beginning.)



Bars 29-30

Teaching Notes

In order to make sure that the steps taken apart, in Section III, are kept moderately small, while the ones returning, in Section IV and V, are larger, it may help to say the dancers should act like they don't want to separate, and really want to get back together.

The reconstruction for Section V given above is quite simple, but may not match the music very well. If the dancers are finding it difficult to follow the music, the alternate Section V, given in the notes below, may be easier for them.

Recordings

Bel Danzare has two versions:

- "Figlia guielmina": Tambourine introduction. Quite fast, especially Sections II and III. Works with this reconstruction. Played twice.
- "L'altra fia guielmina": Tambourine introduction. Works with this reconstruction.

Danzare has two versions:

- "Figlia Guielmina (1st version, once)": No introduction. Works with this reconstruction.
- "Figlia Guielmina (2nd version, twice)": No introduction. Section V is quite slow. Works with this reconstruction. Played twice.

Forse - Introduction of two twiddly phrases with pauses after. Section I ends differently the second time, and runs into Section II, which is also different than our reconstruction. The easiest solution is to dance Section I as usual, the second time, and then drop the *reverenza* of Bar 7. Section V is slow and a bit short; the last *piva* can be turned into a *sempio*. Repeats.

Mesura - Two-bar drum introduction. Section V is a bit short; the last *piva* can be turned into a *sempio*. Repeats.

The song that follows, "A Florence la joyose cite/Helas la fille guillemin", can also be used for the dance. There is no introduction. Section I is short one beat, so the *ripresa* of Bar 4 should be done with only three beats of music instead of four. On the second playing, it is short another beat, so the last *doppio* should be done with only three beats. Section V is quite slow.

Music Leonardo - One long held note for an introduction. Section I is only 19 beats, so the last *doppio* should just have three steps, without a pause on the fourth beat. Section II is three instead of two bars, so the *reverenza* in Bar 7 can be done for two bars. Section IV is also missing one beat, so the man can finish his *voltatonda* of Bar 20 as the woman starts hers. Repeats Section I (twice), only, at end.

Musica XV ("A Florence/Helas la fille/en ma chambre") - No introduction. Section I is only 19 beats; dropping the last beat of the *ripresa* in Bar 4 works best. Section II is different and a bit shorter; doing the *sempii* and *reverenza* of Bars 6 and 7 faster works, as Section III is also quite fast. Section V is only nine *pive*, but there is a pause afterwards, so the tenth *piva* of our reconstruction will fit in the pause. The dance is played three times, the first and third being sung.

Ren ("La Fille Guillemin") - No introduction. Section I is short two beats, so do both the *ripresa* and last *doppio*, of Bars 4 and 5, with only three steps and without a pause on the last beat. Section II is still in 4/4 and is short one beat. Section III is quite fast. Section V is quite slow, and only has nine bars, but the last *piva* can be done afterwards, as there is no repeat.

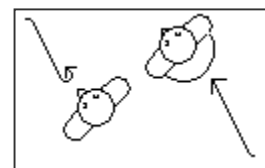
Sonare - Two and a half bars of introduction (i.e. ten beats). Quite easy to follow. Section V is nine bars long, so the last, circling, figure of Bars 27-30 is done with three, instead of four, *pive*. Repeats, ending with a long note..

Dance Notes

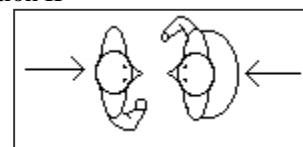
This is the second of the two dances called *Fia Guielmina*, the first one being danced to the same music but needing two couples. This one can also be danced by two couples, but the second couple starts beside the first couple and then does exactly what they do.

One of the main problems with interpreting the instructions for *Fia Guielmina* is that the separation in Section III is apparently greater than the return journey that takes place in Sections IV and V. The outward journey (ignoring any sideways movement from the *ripresa*) is accomplished with two *sempii* and four *doppii*, done by each partner, which is a total separation of 28 steps (one step to a *sempio* and three to a *doppio*.) For the return journey, Section IV (presuming the *movimenti* and *voltatonda* are not moving the dancers forward at all) only has three *doppii* and two *sempii*, (done in total by the two dancers), and Section V adds two *pive* done by each (PnD even shortens this to a *piva* and a *sempio*.) If a *piva* is treated as being three steps long, the return journey is only 23 steps (19 if the last *piva* becomes a *sempio*, as in PnD.) We decided that this difference could be taken care of by adjusting the size of the steps, but it may actually indicate a problem with the reconstruction.

Section I: In this reconstruction the dance is treated as being mostly bi-directional; the dancers separate, come together, and face up the hall so they can repeat the same steps in the same orientation. Another solution is that in Bar 5 they do not turn to align themselves exactly with the hall, remaining at about a 45-degree angle to their original direction. After doing Section I again they would be about 90 degrees out of alignment with the hall. This would mean that they would be in their original positions, Man on the left side of the hall, and Woman on the right, but facing each other. Section II would then have them rotate a full half turn.



Alternate Bar 5



Alternate Bar 5 (2nd time)

This may seem a rather minor difference, but it raises the question of how rigorous the fifteenth-century choreographers were about staying on a strict perpendicular grid. Very likely they were not, and it is perfectly possible that the entire dance was done on different axes. Although we mostly kept the dance bi-directional, we did use angles when they were much easier, as at the end of Bar 5 (2nd time). (See

below.)

Bars 1-2: PnD describes the movements of each of these bars as being three *sempii* and two *continenze*, while RVat has a *doppio* and two fast *continenze*, and Sc and MOe have a *doppio* and three *continenze*. Since this is close to what we are using for a *saltarello tedesco* we decided to use that step. However, as the term "*saltarello tedesco*" is not used in the sources, it is quite possible that the required movements were considered distinct enough that they needed to be described.

Bar 3: No *mezavolta* is specified for the woman in PnD, which only says that she '*torna indriedo*' (returns to the rear) with the same steps as the man. It is possible that she backs away from him, which means her *ripresa portuguesa* would also move to the left side of the hall, resulting in a much less dynamic version.

Bar 5 (2nd time): We decided to have the dancers end still at an angle to their original orientation, instead of returning to their original positions (but with the man facing down the hall). The other placement is possible, but makes it awkward to take right hands for the next section. This is a similar problem as is faced in the dance *Prexonera*. (See *Prexonera*, Bar 12, and also [Leading in the Introduction.](#))

In PnD the man ends this section with a *voltatonda* (presumably replacing the *mezavolta*). We decided that this was a pivot turn on the last beat, which is dramatic and makes the section look like it is being repeated, identically, until the last moment. As it is potentially dangerous (Vivian's knees can attest to this) and does not change the man's positioning at all, we decided to leave it out. A dancer who is willing to take the risks can add it back in. However, if the dancers were meant to return to their original position, rather than ending at an angle, this *voltatonda* might be a 3/4 spin, to enable the man to end facing the right side of the hall, so his right hand, at least, is closer to the woman's.

Section III: All the *mezevolte* are presumed to take no time, as PnD explicitly states that there are eight *tempi* of *bassadanza*, and there are eight *tempi* worth of steps without the *mezevolte*.

Section IV: In Bar 17 no foot is given for the man's *doppio* in PnD and RVat, but the other two sources say it is on the left. The next step that the man takes is also on the left in all but RVat. It is tempting to put the man's *doppio* on the right, instead, so that he alternates feet, but because he ends his *doppio* with a *movimento* (which in our reconstruction ends with weight on equal feet), and then waits while the woman moves, the usual alteration is not necessary. The same decision was reached regarding the second *doppio* that the woman performs, in Bar 18.

Bar 19: The *sempii* with *movimenti* used here are from Sc and MOe, and were chosen as matching the previous *doppii*. RVat merely has *sempii*, while PnD describes them as "*passo sempio comenzando col pe sinistro retirandose apresso el drito*".

Bar 20: The *voltatonda* is described in PnD as three *sempii* with a *salteto*. The *sempii* are presumed to be one beat each, the same as in Bars 1-2, making the entire sequence equivalent to a *saltarello*. The direction of turn is not given, but because the woman is slightly to his right, a clockwise turn seems more appropriate so that he is turning toward, rather than away from, her.

Section V: The easier version of this section, found in Sc and MOe, is followed, and has even been simplified, as there is a "*saltarello in tempo*" (probably a one-beat hop) called for at the end of Bar 24 and Bar 26. The version from PnD, which matches the pattern of the music better, is included below for those that prefer the more challenging version.

Bars 21-24: As in Bar 20, the direction of turn for the *voltatonda* is not given.

Bar 30: The woman's *mezavolta* is not specified, but we presumed that she should end facing up the hall, as she started. As our reconstruction does not repeat, this is not actually too important.

Alternate Section V: This is how the section appears in PnD.

- 21-23 Woman Voltatonda (Piva Left, Right, Left, clockwise).
 24 Half-bar rest, then Man half-bar Hop on Left
 25-26 Piva Right, Sempio Left, half-bar rest, moving toward each other.
(They are now about 1 step apart, slightly to each others' right.)
 27 Woman Movimento
 28-30 Piva Right, Piva Left, Sempio Right, rotating clockwise around each other, back to starting place.

Bar 24: No rest is specified. The hop is described as a *salteto*, and no foot is given.

Bar 26: The *sempio* is again done, as in Bar 19, "*retirandose apresso el drito*".

Music Notes

I. *Quadernaria time* II. *Bassadanza time*

III.

8 IV. *Quadernaria time* V. *Piva time*

16

24

The biggest problem with *Fia Guielmina* is that of clef. A literal transcription of PnD produces a melody that is rife with melodic tritones, has a range that is rather different from the rest of this repertoire, and just doesn't sound very good (to our ears).

A. William Smith presents two interpretations: that the F clef in PnD should have been up one line, and that the F clef should have been a C clef. We chose the C-clef interpretation primarily because of range, but as far as we can tell the F-clef-up-a-line interpretation is equally valid.

Second, we changed Bars 6-7 (Section II) to 6/4 from the 4/4 indicated by the manuscript because the dance calls for two measures of *bassadanza*.

Finally, there is no time change marked for the final (6/8) section. However, trying to continue in *quadernaria* produced awkward results, and the change is consistent with the dance.

The PnD version of the music is reproduced on the following page.

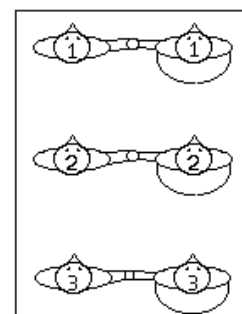
la fia guilmin in canto

A handwritten musical score on five staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with the lyrics 'la fia guilmin in canto' written above the first staff. The notation is dense and expressive, with many beamed notes and slurs. The paper is aged and shows some staining.

Gelosia, by Domenico.**Three couples (or more).****Difficulty = Level 1**

Steps: Sempio (in 4), Saltarello (in 4), Piva (in 4), Contrapasso (in 4), Reverenza, Mezavolta.

Start: Three couples, holding hands, facing up the hall, Women on the right. Couple 1 is in front, Couple 2 is three steps behind them, and Couple 3 is three steps behind Couple 2.

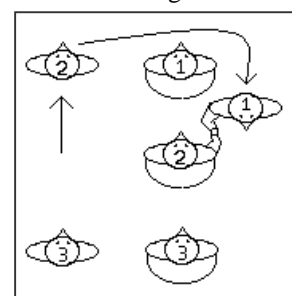


Starting Position

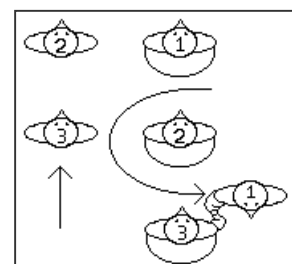
Section I (2 bars in 4/4 played three times, and 2 bars in 4/4)

[Two-bar introduction on accompanying tape]

1-2 (three times) \ 8 Saltarelli, starting Left
3-4 /

Bars 5-6 and Bar 7 (1st time)**Section II** (3 bars in 4/4, played twice)

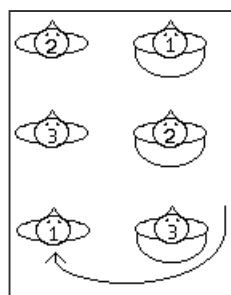
- 5-6 (1st time) Man 1 does 3 Contrapassi Left, going in front of Woman 1, to end to the right and ahead of Woman 2, and Reverenza Left (half-bar) to Woman 2, while touching her right hand.
- 7 (1st time) Man 2 Saltarello Right to join Woman 1.
- 5-6 (2nd time) Man 1 does 3 Contrapassi left, going in front of Woman 2, circling counterclockwise most of the way around her, ending to the right of Woman 3, then half-bar Reverenza Left, touching the right hand of Woman 3.
- 7 (2nd time) Man 3 Saltarello Right to join Woman 2.

Bars 5-6 and Bar 7 (2nd time)**Section III** (1 bar in 4/4)

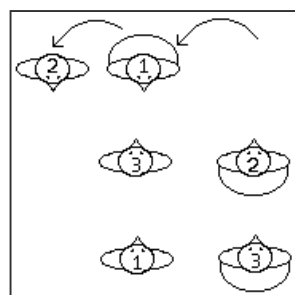
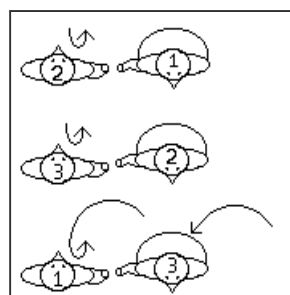
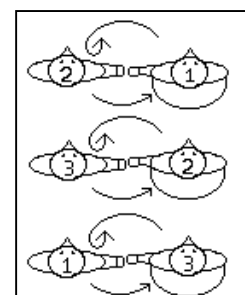
- 8 Man 1 Saltarello Right, behind Woman 3, ending at her left.
(Men have all changed places, so Man 2 is in front, Man 3 is in the middle and Man 1 is at the back.)

Section IV (2 bars in 4/4, played twice)

- 9-10 (twice) 8 Pive (each takes half a bar), starting Left, holding hands with new partners. Drop hands.



Bar 8

Bar 11 (1st time)Bar 11 (3rd time)Bars 12-14 (2nd time)**Section V** (1 bar in 4/4, played thrice)

- 11 (1st time) Couple 1 (i.e. Man 2 and Woman 1) Mezavolta (Piva Left, counterclockwise, taking half a bar), and then pause for the rest of the bar.
- 11 (2nd time) Couple 2 the same.
- 11 (3rd time) Couple 3 Mezavolta (as before). All Men end with a Mezavolta (Piva Right, counterclockwise, taking half a bar).
(Men are facing up the hall, Women down.)

Section VI (3 bars in 2/4, played twice)

12-14 (1st time) Sempio Left, Sempio Right, Sempio Left, taking right hands and exchanging places with partner.

12-14 (2nd time) Sempio Right, Sempio Left, Sempio Right, taking left hands and going back to place, Men ending with a Meza volta Right.
(Couples are all facing up the hall. Man 2 is now Man 1, Man 3 is Man 2 and Man 1 is Man 3.)

Repeat the dance twice more, until each man returns to his starting place.

Variations

To simplify the dance, when it is being taught rapidly to people not familiar with Italian steps, replace the *saltarelli* with 'doubles', and the *contrapassi* with 'fast doubles' on alternating feet. Section V can be replaced with each man in turn doing a *reverenza* to his partner, as she turns to face him.

If more than three couples are going to do the dance: Section II is repeated another time for each extra couple. Man 1 will do the same counterclockwise C-shape that he did around Woman 2 around each extra woman until he gets to the last one.

Section V is played as many times as there are couples.

The entire dance is played as many times as there are couples, so that Man 1 returns to his place at the end of the dance.

Another version, where women lead the second time: repeat the dance only once, with the roles reversed, so the women will change partners. At the end of that repeat, everyone will be back together with their original partners, but Couple 1 will be at the very end and Couple 2 will be at the front. The path Woman 1 takes in Section II will be the mirror-image of the one Man 1 took, but the dance is otherwise identical.

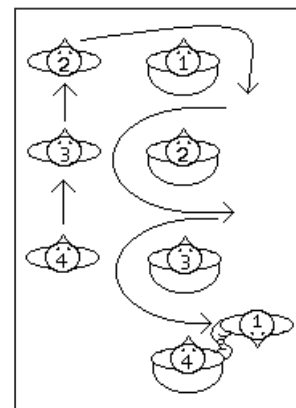
Recordings

Gelosia has a number of different variations in the way the music can be interpreted. Two of the common variations are noted here, with the changes that can be made to the choreography, in order to make the dance work.

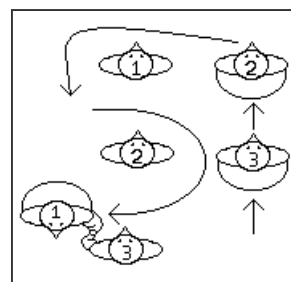
- Variation A: Instead of Section II being played twice (each having three bars) followed by Section III (one bar), there is a four-bar sequence (Section II and Section III) played twice, resulting in a total of eight bars instead of seven. To use this, have Man 1 do his three *contrapassi* to Woman 2 in the first two bars, but then do a full *reverenza* in the third bar, (instead of in a half-bar at the end of the *contrapassi*). Then Man 2 moves forward in the fourth bar. Man 1 then repeats the three *contrapassi*, and a full *reverenza* to Woman 3 in the repeat of the first three bars. Man 3 moves up to join Woman 2, while at the same time Man 1 moves around behind Woman 3 to join her in the repeat of the fourth bar.
- Variation B: Section VI is played five times instead of twice, giving fifteen bars instead of six. With this variation, one solution is to circle each way with six *sempii* instead of three. The last repeat of the music is used for the men's *meza volta* (using 2 steps and a pause), instead of it being done on the last beat.

Cour - Recorder introduction followed by a short pause. Fits this reconstruction except with Variation B (see above). Played three times. Ends with about three bars of extra recorder music.

Dances Courts 2 - Drum introduction. Uses Variation A (see above), but otherwise fits this reconstruction. The music is played three times.



Section II in
4-Couple Dance



Section II, Women
Leading Repeat

Danzare - "Gelosia -1st version, 3 times": No introduction. Works with this reconstruction. Played three times with one long note at the end. (There is another version of *Gelosia* on this tape which is meant for a five-couple set. It is played sufficiently differently than what our reconstruction calls for that it is not included here.)

Forse - One-bar introduction. Works with this reconstruction, except uses Variation B (see above). Played three times.

Mesura - Four-bar introduction. Works with this reconstruction. Played three times.

Music Leonardo - No introduction. Variation A (see above). Only played twice, so this is a good version to use for the variation where the women lead the repeat.

SCA Dance - One-bar drum introduction. Bars 1-2 are only played once, so Section I is four bars long; use four *saltarelli* instead of eight. Section VI is played three times instead of twice, so use the last repeat for the men's *mezavolta*. The dance is played three times, and Section I is played once at the end.

Sonare - Two repeats of Section VI are used for an introduction. Section I is only six bars long, so use six *saltarelli* instead of eight. Played three times.

Dance Notes

Number of dancers: PnD only says it is for three, but Sc and MOe say it is for six, eight or ten dancers, and NYp ends saying there can be "*moltissime chopie*" with an instruction that the dance should be repeated until each returns to his woman.

Section I: PnD only says to do six *saltarelli largi*, but gives eight bars of music. Possibly the *saltarelli largi* should take more than one bar to perform, but since PnA and PnG both call for eight bars of *saltarello* with the same amount of music, it is more likely that the *saltarelli largi* are merely *saltarello* done more slowly because they are in *quaternaria*. If six *saltarelli* are desired instead of eight, drop the third playing of Bars 1-2.

Bars 6-7: In NYp it is clear that the *reverenza* is done in Bar 6, as Man 2 is instructed to do his *doppio* (*saltarello* in the other sources) "*in quello tempo*". It is quite probable that the other sources also meant the dance to be performed this way, but we decided to keep the *reverenza* on the end of Bar 6, in order to use up the half bar that remains at the end of our *contrapassi* sequence in *quaternaria*, and to prevent Man 1 and Man 2 moving at the same time, which is a little easier to teach.

Section V: PnD has each couple do a *mezavolta* with one *piva* (more specifically, in one *tempo* of *piva*), without a foot being given. Left is the obvious choice, as the last *piva* of the previous section is on the right. Bar 11 is the same length as Bars 9 and 10 in Section IV, where two *pive* fit in a bar, so only half a bar is used for the *mezavolta*.

The remainder of the bar does not seem to be used in PnD, except on the third playing, which is followed by an instruction that each man should look at the face of his woman, and the woman at him ("*li homini se retrova guardare neL volta ala sua dona e la dona a lui*"). Because they are about to take right hands and the women's right hands are already in the center, the men need to turn. We decided to use the second half of Bar 11, on the third playing, for the men to turn with a *piva* right, although this is not specified in the manuscripts. This leaves them ready to move their left feet next (see also Section VI).

Some of the other sources give the entire section as a *voltatonda* (performed by each couple sequentially). This resolves what to do with the entire bar, and, if the *voltatonda* is done with either two *pive* or four steps, leaves the dancers ready with their left feet free. The *voltatonda* in that case would not be a precise circle, but would be whatever amount of turn is necessary to leave the dancers ready to take their partners' hands.

This section has considerable variation in the different sources. The simplest version is in NYp, where each man in turn does a *reverenza* to his partner.

Section VI: PnD says that the *sempii* start on the right foot, while all the other sources say that the movement (not always *sempii*) starts on the left. Because the last step that was actually specified in PnD was the *mezavolta* done with a *piva*, presumably on the left, it would be consistent to have the *sempii* starts on the right. This would mean, however, that Section VI would end with the dancers ready to start over on the right, while they start the dance on the left. Because of this, and because our reconstruction leaves the men ready to step on the left at the end of Section V, we decided to have the *sempii* start on the left foot.

This section in particular shows considerable variation among the sources. PnD also has an 'S' or '5' below the music, which is often interpreted as meaning the section is played five times (see music notes below). We decided that there are insufficient steps for that many repeats, and changed it to two repeats.

Repeat: PnD specifies that the dance should be done three times, so we used this pattern here. NYp ends saying there can be "*moltissime chopie*" with an instruction that the dance should be repeated until each returns to his woman, so for sets of more than three couples that pattern is followed. Fn and Fl say that the women should lead for the repeat, so we presume that a variation where the dance is only played twice, the woman doing everything first the second time, is another possibility. It may be that for three couples the dance is played six times, so that each man and each women has a turn and the couples all return to their starting place, but we felt this would be excessive.

Music Notes



Gelosia presents two dilemmas: key signature and the number of times to play the final section.

There is no key signature in either PnD or PnG, but in both cases the first F is marked with a flat sign. It would be necessary to either flat the Bs or sharp the Fs to avoid numerous melodic tritones, and we have seen both approaches taken in transcriptions of this piece. In fact, we spent a year or so believing that a transcription with one sharp in the key signature was correct -- the reasoning being "why flatten an F that wasn't sharp?".

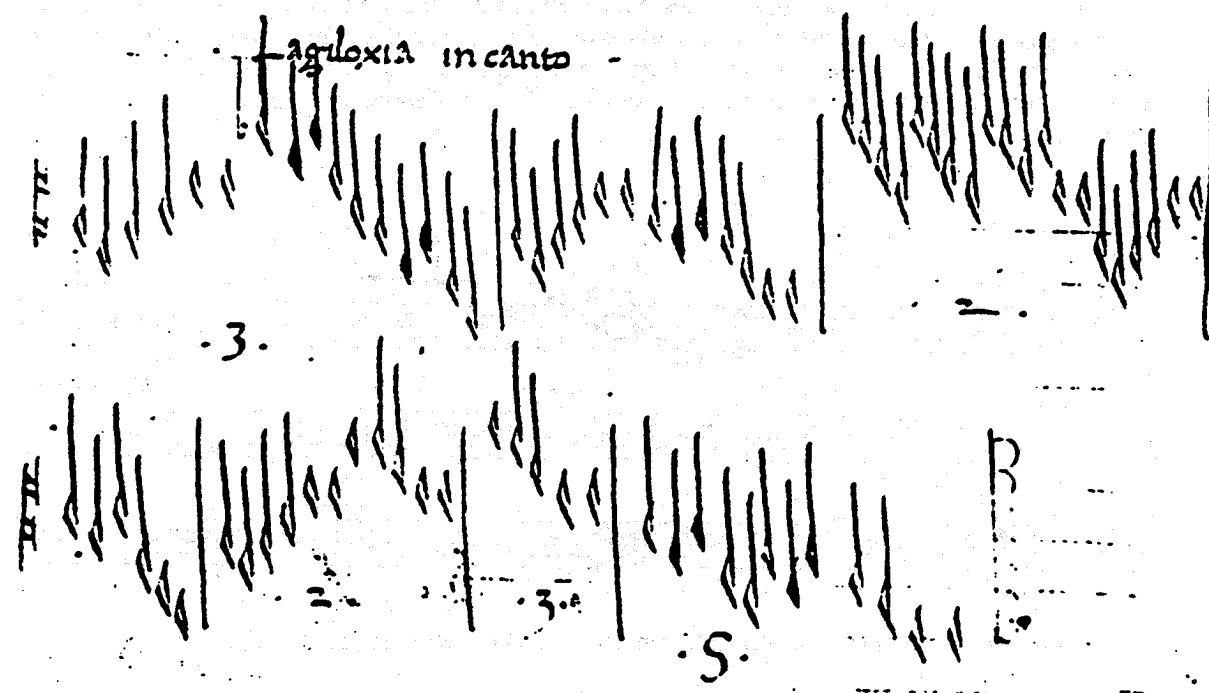
However, such a key signature would be unique in this repertoire, and it produced a melody that didn't quite resolve satisfactorily, so we began to look for alternatives. Sparti and A. William Smith both suggest a key signature of one flat; Sparti appears to take the interpretation that the flat sign indicates an F natural throughout the piece (not just for that one note), which would require flatted Bs, while Smith applies the flat to the next note (an E) instead of to the F. We concur that the key signature should probably be that of one flat; this also produces a more satisfactory melody.

The other dilemma concerns the final section of music. In the space below the staff usually used to indicate the number of times to play a part, PnD has an "S". (It is pretty clearly an "S" and not a "5".) PnG does not include any notation for this section. The choreography appears to require twice as much music as is provided, so we have added a repeat marker and ignored the "S".

A literal transcription of the PnD music follows.



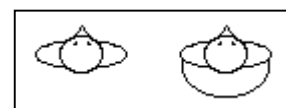
The music, as it appears in PnD, follows.



Gratiosa, by Guglielmo (or Domenico?). One couple.**Difficulty = Level 3**

Steps: Sempio (in 4 and in 6), Doppio (in 4 and in 6), Piva (in 4), Saltarello Tedesco, Ripresa (in 6), Reverenza, Movimento, Mezavolta.

Start: One couple, side by side, facing up the hall, Woman on the right.



Starting Position

Section I (4 bars in 4/4, played twice)

[Two-bar introduction on accompanying tape.]

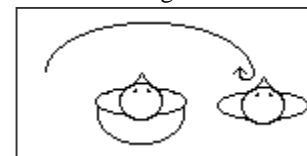
1-3 3 Saltarelli Tedesci on Left, Right, Left.

4 Man Doppio Right, around front of Woman to her right side, ending with a Mezavolta Right.

(They end side by side, still facing up the hall, but Man on the right.)

1-3 (2nd time) 3 Saltarelli Tedesci on Left, Right, Left.

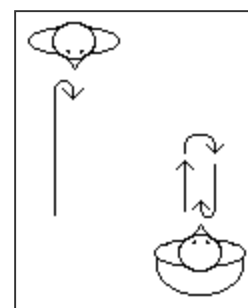
4 (2nd time) Woman Doppio Right around Man, ending with a Mezavolta Right.
(They are side by side, Man on the left, again, as they started.)

Bar 4 (1st time)**Section II** (4 bars in 4/4, played twice)

5-6 Man Saltarello Tedesco Left and Right.

7-8 Man Sempio Left and Right, Doppio Left, and Step Right on the last beat.

5-8 (2nd time) Woman does same steps to catch up.

Bars 9-11 (1st time)**Section III** (6 bars in 6/4, played twice)

9 Both Sempio Left and Right.

10-11 Man Doppio Left and Right, ending with a Mezavolta Right,

as Woman Doppio Left, Doppio Right, turning to the right (clockwise), and moving down the hall away from her partner, ending with a Mezavolta Right.
(They are 9 or 10 steps apart, Man facing down the hall, Woman up.)

12-13 Ripresa Left, Ripresa Right.

14 Reverenza Left.

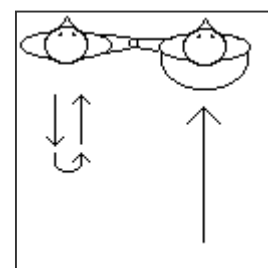
9 (2nd time) Sempio Left and Right.

10-11 (2nd time) Woman Doppio Left and Right,

as Man Doppio Left, Doppio Right, turning to the left (counterclockwise) to join the woman on her left side, and moving beside her. Take hands.
(They are now side by side holding hands, Man on the left, facing up the hall.)

12-13 (2nd time) Ripresa Left and Right.

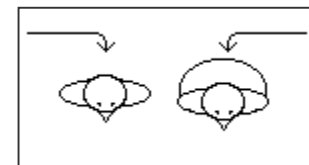
14 (2nd time) Reverenza Left.

Bars 9-11 (2nd time)**Section IV** (3 bars in 2/4, played twice)

15-17 Take right hands and circle with Piva Left, Right, Left.

15-17 (2nd time) Take left hands and circle with Piva Right, Left, Right.

(They end facing each other, in the same place as they started this section.)



Bar 20

Section V (3 bars in 4/4)

18 Man Movimento, then Woman Movimento.

19 Doppio Right backing away from each other.

20 Four steps, starting Left, moving forward and doing a quarter turn to face down the hall (Man turns clockwise, Woman counterclockwise.)
(End side by side, facing down the hall, Woman on the left.)

Repeat the dance, exchanging roles.

Recordings

Danzare - Drum introduction. Works with this reconstruction. The dance is repeated.

Mesura - Four-bar introduction. Works with this reconstruction. The dance is repeated.

Sonare - Two-bar introduction. Works with this reconstruction. The dance is repeated, with a short pause between the two playings of the dance.

To Celebrate - One-bar introduction; where to start may be a little unclear at first, but it should work after listening to it a time or two. Works with this reconstruction. The dance is repeated.

Dance Notes

There is also a three-person version of this dance.

The choreographer of the dance is a little unclear. Three of the sources (PnA, PnG and NYp) attribute it to Guglielmo Ebreo (or Giovanni Ambrosio), but Fn says that it is by Domenico.

Hands: Except where holding hands is specified, our reconstruction does not have the dancers do so. Quite possibly the dancers were expected to take hands when they move together, and dancers who find it more natural to do so should.

Bar 4: No *mezavolta* is specified in the manuscripts, but without it the dance will not work.

Bar 8: NYp is the only source to specify that at the end of the *doppio* the dancer "*mandi la punta del pie ritto innanzi*", translated by A. William Smith as "sends the point of the right foot forward". Since the next step taken is on the left, we interpreted this as meaning that the weight should be shifted forward onto the right foot, basically equivalent to a step.

Bar 20: All sources (except NYp which does not include this) call for a *doppio* starting on the left, either done turning, or referring to it as a *voltatonda*. We changed the *doppio* to four steps as, if the dance is repeated, the next step is done on the left foot.

Where the dancers move and how much they turn is unclear. If they do the literal *voltatonda* that some sources require, they will end facing each other, about six steps apart. This doesn't work well if the dance is to be repeated, and, indeed, the sources that specify a *voltatonda* here (PnD, PnG) do not say to repeat the dance. Other sources (Fn, Fl) say that they do the *doppio* coming together, and we used this in our reconstruction.

Sc has a slightly different ending. In Bar 19 the dancers take a *passo* (which might mean a *passo doppio*, or a single step) backwards starting on the right, and then the woman does a *ripresa*, presumably to the left, while the man does a *doppio in volta*. One possible interpretation of this is that the dancers separate with a step, and then the woman moves to the left while the man comes forward to meet her, turning so that he faces the same way as she does. This results in the woman being on the left, but the dancers seem to be facing perpendicular to their starting direction, which is perfectly plausible.

Because we decided to have the woman end on the left side for this dance, we have the dancers do a simple quarter turn; however, different interpretations are very valid.

This figure is very similar to the one found at the end of *Colonnese*.

Repeat: Having a repeat for this dance is an arbitrary choice. NYp, Fn, and Fl specify one, (Fn and Fl saying that the woman "*vadia innanzi*", which we here interpreted as leading from the left) while PnA, PnG, and Sc do

not. The direction they move in (back down the hall) is also arbitrary. Depending on the exact movements decided on for Bars 19-20, they could as easily end up moving up the hall or in a new direction.

Music Notes

The musical notation is presented on three staves. The first staff contains two measures labeled 'I. Quadernaria time' and 'II.'. The second staff contains two measures labeled 'III. Bassadanza time'. The third staff contains two measures labeled 'IV. Piva time' and 'V.'. The notation includes various time signatures (4/4, 6/4, 2/4, 3/4) and bar numbers (7, 8, 15, 16). The music is written in a single melodic line on a treble clef.

We worked primarily from PnG, using PnA (as reported in A. William Smith) to resolve certain ambiguities.

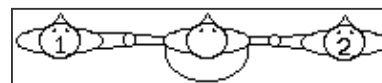
PnG does not generally indicate time signatures for this music (except in the *bassadanza* section); we have been guided by PnA and the choreography.

In Bars 4, 8, and 20, PnG and (according to Smith) PnA indicate longs where breves were probably intended. (We could not make the music fit any sensible barring with longs.) We have changed them to breves.

Ingrata, by Domenico.**Two men and one woman.****Difficulty = Level 4**

Steps: Sempio (in 4 and 6), Doppio (in 6), Piva (in 6), Saltarello (in 6), Ripresa (in 6), Movimento, Mezavolta, Volta del Gioioso.

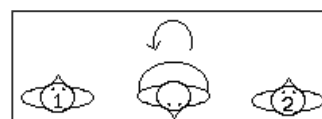
Start: Man 1 on left, Woman in middle, Man 2 on right, holding hands, facing up the hall.



Starting position.

Section I (5 bars in 6/8, played twice)

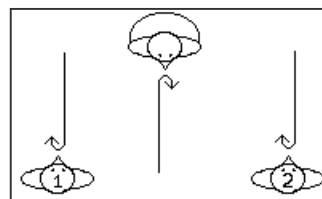
1 Introduction (no step)
 2-5 \ 9 Saltarelli, starting Right.
 1-5 (2nd time) /



Bar 8

Section II (2 bars in 4/4, twice, plus half bar in 4/4)

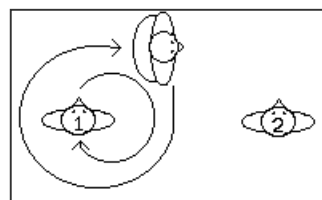
6-7 Woman does 4 Sempii, starting Left.
 6-7 (2nd time) Men do the same to catch up.
 8 (half bar) Woman Mezavolta (Step Left, Step Right, counterclockwise)
(Woman is now standing between the men, but facing the other way, down the hall.)

Bars 19-22 (2nd time)**Section III** (4 bars in 6/8)

9-12 4 Saltarelli, starting Left, ending in a Mezavolta Right.
(The 4 saltarelli together should cover about 15 steps.)
(Men are facing down the hall, Woman is facing up, separated by about 30 steps.)

Section IV (6 bars, then 4 bars played twice, then 2 bars, in 6/4)

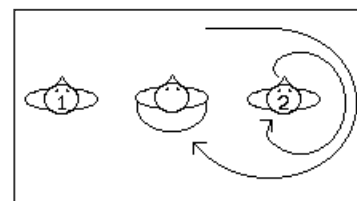
13-14 Ripresa Left, Ripresa Right.
 15-16 Sempio Left, Sempio Right, Doppio Left.
 17-18 Volta del Gioioso Right.
(Men and Woman are now about 20 steps apart.)
 19-22 Repeat steps of 15-18 (the tune is different.)
(Men and Woman are about 10 steps apart.)
 19-22 (2nd time) 4 Doppii, starting Left, ending in a Mezavolta Right.
(Men and Woman are about 14 steps apart. Men are facing up the hall looking at Woman, who faces down.)
 23-24 Ripresa Left, Ripresa Right.



Bars 28-30

Section V (3 bars in 6/8, played three times, plus 6 bars in 6/8)

25-27 Sempio Left, Sempio Right, Ripresa Left, Ripresa Right.
 25-27 (2nd time) Repeat.
 25-27 (3rd time) Repeat.
(They are now in a triangle, Woman facing down the hall, about 2 steps from Men.)
 28-30 Woman and Man 1 circle each other clockwise, using Piva Left, Piva Right, Piva Left.
(Both end where they started, Woman a little in front of Men, headed towards Man 2.)
 31-32 Woman and Man 2 circle each other, also clockwise, using Piva Right, Piva Left. She ends in the middle.
(All three are in a line, facing up the hall, as they started the dance.)
 33 Movimento.



Bars 31-32

Teaching Notes

If the dancers have trouble completing Bars 28-32 with only five *pive*, the *movimento* of Bar 33 can be replaced with another *piva* to finish the circling figure.

Recordings

To Celebrate - No introduction (aside from Bar 1). Works with this reconstruction. Fast and a bit hard to follow, as the sections run into each other, especially Sections II to III and III to IV. The last two bars of Section IV are quite different than the rest of that section, having solo harp. The dance repeats.

Dance Notes

Section I: The only source that gives a starting foot is NYp, which says left. Starting on the right allows the woman to have her left foot free for the next section, however.

Bar 8: PnD calls for the woman to end this with a *movimento*, but the following section is *saltarelli*, so this is presumably part of the *saltarello* step that follows, and not the distinct *movimento* step.

Section V: PnD starts this section saying that they do 15 *tempi* of *quadernaria*, and that they do two *sempii* (referred to as two *passi*, the first time) and two *riprese*, three times. With the normal duration for steps this should use nine bars, and there is a three-bar section, repeated three times, in the music, which matches perfectly. It is not, however, in *quadernaria*. Five of the next six bars are referred to as being in *piva*, and are evidently part of the 15 referred to at the start of the section, so presumably all 15 were actually meant to be in *piva*. The other sources vary considerably.

End of Bar 27 (3rd time): PnD specifies that they end '*in triangolo*'. This instruction is used in a number of dances (*Bialre di Chastiglia*, *la Fortuna*, *Mercanzia* (PnA, PnG, etc.) and *Santomera*), but the intent is not clear, and may not always mean the same thing. It is presumed to mean here that the dancers should be on the three points of a triangle, with the woman having not quite reached the men.

Bar 28-32: PnD says that the woman takes the inside path when she circles with Man 1, while he takes the outside path, and the outside path with Man 2 while he goes inside. This inside path is presumed to be the one that starts with the dancer moving closer to the center of the set. In both cases this results in the circles being clockwise. It also means that the woman's path is shorter in Bars 31-32 (fortunate, as she only has two instead of three *pive* to accomplish it), and leaves her facing forward with the two men. The other sources describe this figure in different ways, and use six bars, instead of ending with a *movimento*.

Music Notes

No changes were made to the music. In a few places (primarily in the 6/8 sections), the syncopation in PnD was ambiguous and we have chosen the interpretations that we feel fit the choreography best in those cases.

I. Saltarello time

II. Quadernaria time

III. Saltarello time

IV. Bassadanza time

V. Piva time

8

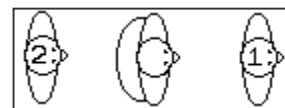
15

25

3x

Jupiter, by Domenico.**Two men and one woman.****Difficulty = Level 3**

Steps: Sempio (in 6), Doppio (in 6), Saltarello (in 6), Saltarello Tedesco, Reverenza, Piva (in 6), Volta del Gioioso, Meza volta, Hey.



Starting Position

Start: Single file, facing up the hall, Man 1 in front, Woman behind him, Man 2 behind her, each three steps apart.

Section I (3 bars in 4/4 and 2 bars in 6/4, all played twice)

[Introduction of two bars on accompanying tape]

1-3 3 Saltarelli Tedesci Left, Right, Left.

4-5 Volta del Gioioso.

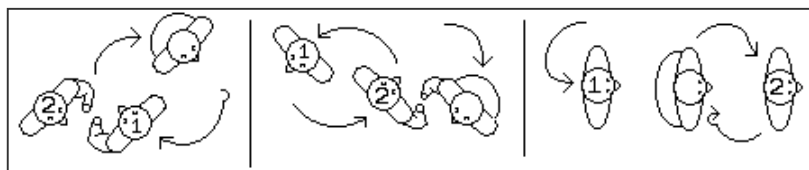
1-5 (2nd time) Repeat. Man 1 and Woman end by switching weight to left foot.

Section II (5 bars in 6/4, played twice)

6-8 Doppio Right, Doppio Left, Doppio Right, in a half Hey, Man 1 and Woman starting by passing right. This is described in detail as follows:

- 6 Man 1 and Woman Doppio Right past each other (Man 1 starting by turning to the right), taking and then dropping right hands.
- 7 Man 1 and Man 2 Doppio Left past each other, taking and then dropping left hands,
as Woman Meza volta (Doppio Left, clockwise).
- 8 Man 2 and Woman Doppio Right past each other, taking and then dropping right hands,
as Woman ending with a Meza volta Right,
as Man 1 Meza volta (Doppio Right, counterclockwise).

(All are facing up the hall again, Man 2 now in front, Woman in the center, and Man 1 at the back.)

Bar 6, Bar 7, and Bar 8 (1st time)

9-10 Sempio Left, Sempio Right, Doppio Left, all moving forward.

6-10 (2nd time) Repeat, Man 1 and Man 2 reversing roles and changing places again in the hey.

(All are facing up the hall, Man 1 in the lead again.)

Section III (3 bars in 6/8, played three times)

(This section is basically a hey, but done slightly differently.)

11-13 Woman and Man 2 Piva Right, Piva Left, Piva Right straight forward,

as Man 1 Piva Right, Piva Left, Piva Right, turning to the right, going between the other two, and ending at the bottom of the line.

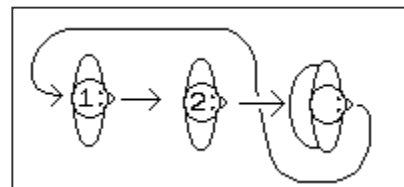
(Woman is in front, Man 2 in the middle, and Man 1 at the end, all facing up the hall.)

11-13 (2nd time) Piva Left, Piva Right, Piva Left, Men straight forward, Woman weaving as Man 1 did.

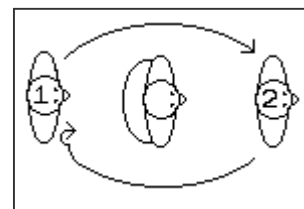
(Man 2 is in front, then Man 1, then Woman, all facing up the hall.)

11-13 (3rd time) Piva Right, Piva Left, Piva Right, Man 1 and Woman straight forward, Man 2 weaving as the others did.

(Man 1 is again in front, all facing up the hall.)

Bars 11-13 (1st time)

- Section IV** (4 bars in 6/8 and 2 bars in 6/4, played twice)
- 14-15 Saltarello Left, Saltarello Right, Man 1 ending with a Meza volta Right.
- 16-17 Men Saltarello Left, Saltarello Right, changing places, moving clockwise, Man 1 ending with a Meza volta Right.
(Man 2 is in front, Man 1 at the back, the women facing up the hall (as the diagram shows), or facing perpendicular to her position (ie facing the side walls) until she finishes her Volta del Gioioso. They can then turn to face forwards as they start their saltarelli.)
- 18-19 Woman Volta del Gioioso.
- 14-19 (2nd time) Repeat, Man 1 and Man 2 reversing roles. Man 1 ends with a Meza volta Right
(Man 1 is in front, facing down the hall, while the other two are facing up.)

Bars 16-17 (1st time)

- Section V** (2 bars in 6/4)
- 20 Man 1 and Woman Reverenza Left, touching right hands, Woman ending with a Meza volta Right.
(Man 1 and Woman are facing down the hall, Man 2 is facing up.)
- 21 Woman and Man 2 Reverenza Left, touching right hands. Man 1 and Woman end with a Meza volta Right.
(The dancers are as they were in the beginning, Man 1 in front, all facing up the hall.)

Recordings

Bel Danzare ("Giove") - Two bars of introduction. Works with this reconstruction. Dance is repeated.

Dances Courts 2 - Two-bar drum introduction. Played quite slowly, and works with this reconstruction. Section V has three bars, so the last can be used for everyone to do a *reverenza*. No repeat.

Forse ("Jove") - Two-bar introduction. Dance is repeated, but Section V is not played the first time through the dance.

Dance Notes

The dance is called Jupiter in PnD, but is referred to as Giove in the other sources.

Bars 1-5 (2nd time): The sources do not instruct Man 1 and Woman to change weight, but this helps make it easier to step next on the right foot.

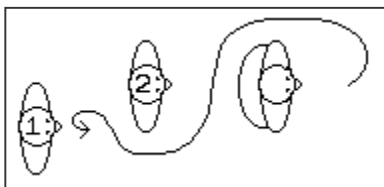
Bar 7: No instruction is given for the woman in any of the sources, except to say that she stops after exchanging with Man 1. We inserted a *meza volta* with a *doppio*, as this would get her on the correct foot and have her turn around.

Bar 8: PnD is the only source to specify a *meza volta* for Man 1, but does not give a step, so it may have been a pivot turn at the end of Bar 7, followed by a pause for Bar 8. Again, we chose to have him turn with a *doppio*, in order that he should be on the correct foot for the step following. (This also flows better than a pivot followed by a pause would.)

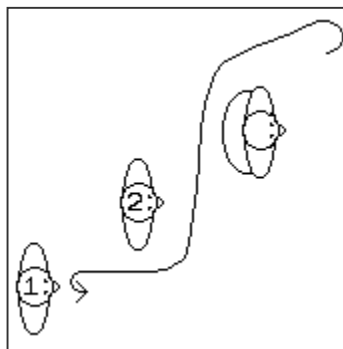
Section III: The version in PnD has different, more complicated, footwork, but does describe the hey relatively clearly. Aside from Rvat, the other sources merely call for nine *tempi* of *piva* done in a hey. We used PnD to decide on the pattern of the hey, but chose nine *pive* for the footwork, in order to keep things simpler.

It seems clear that the dancer who is moving to the back is following either an S-shaped path (turning first to the left, cutting between the other two, and then turning right to join on at the bottom), or, as we chose, a reverse S, where the dancer first turns to the right. We decided on a reverse S in order to match the direction of the previous hey in Section II, but the other way is also possible, or even that the dancers do their weave in either direction.

The only source that gives any indication for the direction is PnD, which says that Man 2 does a *mezavolta* on the left side both when leaving the top and arriving at the bottom, and also specifies one on the left for Man 1 at the bottom, and Woman at the top. Performing all of the *mezevolte* on the left side is difficult with either an S-shaped or reverse S-shaped path, when the dancers are in single file, as the weaving dancer tends to end up too far to the right. It is more logical if the dancers' starting position is to be lined up in a slightly diagonal position, behind and slightly to the right of each other. (See [Leading in the Introduction](#).) In this second case Man 1 does have to move quickly in order to avoid being run over by Man 2. The weave for Man 1, turning left both times, is shown in the diagrams below, first with a single-file position showing how his ending position tends to be out of place, and second with a more diagonal position.



Bars 11-13, Path of Man 1, Both Turns Done to the Left, Single-File



Bars 11-13, Path of Man 1, Both Turns Done to the Left, Diagonal Position.

Bar 15: PnD says that the *mezavolta* occurs on the second beat of the *saltarello* ("in lo secondo boto de dicto saltarello".) We presumed that Man 1 should keep moving forward as long as the woman does, so we put the *mezavolta* on the end of the bar, but the instruction from PnD may indicate that it should actually be performed earlier.

Bar 17: The *mezavolta* is not mentioned in the sources, but can be easily inferred.

Bar 21: NYp is the only source that specifies which foot the *reverenza* is done on, and it says right. However, because the woman has just performed a *mezavolta* on the right we decided to have the *reverenza* done on the left, as she will have that foot free.

Repeat: A typical pattern for a ballo would be for the second man to lead the repeat of the dance, but PnD makes it clear that the first man and the women turn to face forwards at the end. This leaves them in the identical position to the start of the dance, so the repeat must also be identical. A repeat is only mentioned in NYp, Fn, and Fl, and, as the dancers have returned to their starting positions and will not be doing anything differently in a repeat, we decided not to include one.

Music Notes

This is a best-guess transcription; we have, for reasons we believe sound, made changes to the clef and key signature.

The major issue with respect to the music for this dance is that of key. As can be seen from the facsimile below, PnD has a C clef and a B-flat in the key signature. Unfortunately, a literal transcription produces a fairly strange melody, with flatted Gs, As, and Ds in places. These are accidentals that do not tend to show up in this time period (especially not with the Es remaining natural!). PnD's clef, key signature, and accidentals are duplicated in PnG.

A. William Smith hypothesizes a mis-written clef, and suggests the alternative of an F clef (one line above the C clef, which is where one would expect an F clef). Our transcription below follows this interpretation. If one follows that interpretation, however, one quickly encounters Bs in the music that have been explicitly flattened. Why would the writer flat a note that is already flat by virtue of the key signature? (While composers of other periods may use double-flat notations, this repertoire does not use such conventions.)

A transcription that omits the B-flat from the key signature (and includes it where explicitly indicated) makes some amount of sense and produces a melody similar in feel to others of this repertoire. We have chosen this interpretation, but certainly believe that other interpretations are possible. We have included our literal transcription and the facsimile of PnD for those who are interested in trying alternatives.

I. *Quaternaria time* *Bassadanza time*

II. III. *Piva time* 3x

6 IV. *Saltarello time* *Bassadanza time* V.

14

In addition to the matter of key, we made one other modification: we added a repeat marker for the penultimate section (four bars in *saltarello* and two in *bassadanza*) so there would be enough music for the dance. PnA includes this repetition, according to Smith.

3x

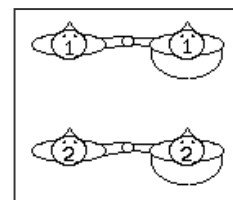
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3

Legiadra, by Guglielmo.**Two couples.****Difficulty = Level 3**

Steps: Sempio (in 6), Doppio (in 6), Piva (in 6), Saltarello (in 6), Saltarello Tedesco, Continenza (in 6), Ripresa (in 6), Movimento, Mezavolta, Voltatonda.

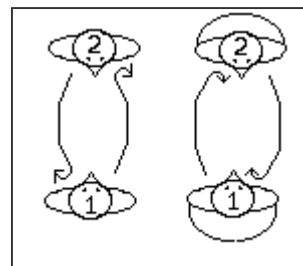
Start: Two couples, holding hands, facing up the hall, Couple 1 in front of Couple 2 by about four steps.



Starting position

Section I (7 bars in 6/8, played twice, and 2 bars in 6/8)
[Introduction of two bars on accompanying tape]

1-7 \
1-7 (2nd time) } 16 Saltarelli, starting Left. Couple 1 end by
8-9 / dropping hands and doing a Mezavolta Right.

Bars 12-14 (1st time)

Section II (7 bars in 6/4, played twice)

10-11 Couple 1 Ripresa Left, Ripresa Right,
as Couple 2 Continenza Left, Right, Left, Right.
(*Couple 1, with Woman 1 now on the left, is facing down the hall, toward Couple 2. The four dancers form a rectangle.*)

12-14 Sempio Left, Sempio Right, Doppio Left, Doppio Right ending with a Mezavolta Right, Couple 2 passing through the middle of Couple 1.

(*Couple 2 is now at the top of the hall, facing down the hall, while Couple 1 is at the bottom facing up.*)

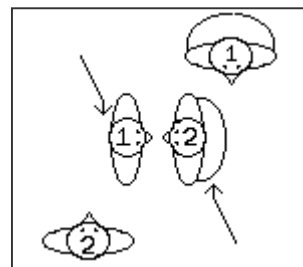
15-16 Ripresa Left, Ripresa Right.

10-11 (2nd time) Continenza Left, Right, Left, Right.

12-14 (2nd time) Sempio Left, Sempio Right, Doppio Left, Doppio Right ending with a Mezavolta Right, Couple 1 passing through the middle of Couple 2.

(*Couple 1 is back at the top of the hall, facing down the hall toward Couple 2.*)

15-16 (2nd time) Ripresa Left, Ripresa Right.

Bar 18 and Bar 19 (1st time)

Section III (3 bars in 4/4 and 4 bars in 6/4, played twice)

17 (in 4/4) Couple 1 Movimento, then Couple 2 Movimento.

18 (in 4/4) Man 1 Saltarello Tedesco Left towards Woman 2.

19 (in 4/4) Woman 2 Saltarello Tedesco Left towards Man 1.

(*Man 1 and Woman 2 are in the center of the rectangle, facing each other, approximately perpendicular to their partners.*)

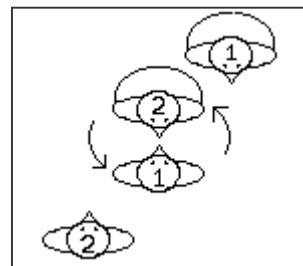
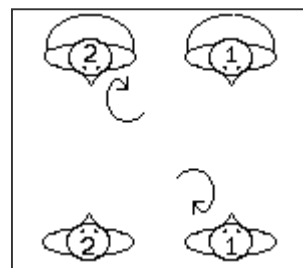
20-22 (in 6/4) Man 1 and Woman 2 Ripresa Right, Ripresa Left, Ripresa Right, doing them on a curve around a point between them.

(*Woman 2 is now facing down the hall, Man 1 up.*)

23 (in 6/4) Man 1 and Woman 2 Voltatonda (4 Steps starting Left, clockwise), moving back as they turn, into each other's starting place.

(*Man 1 is now to the right of Man 2, both looking up the hall, and Woman 2 is to the left of Woman 1, both looking down.*)

17 (2nd time) Couple 1 Movimento, then Couple 2 Movimento.

Bar 22 (1st time)Bar 23 (1st time)

18-23 (2nd time) Man 2 and Woman 1 do the same as Man 1 and Woman 2 did.
(*Couple 1 is at the bottom of the hall, Woman 1 on the left, while Couple 2 is at the top, with Woman 2 on the right.*)

Section IV (2 bars in 6/8, played twice)

24-25 Men Piva Left, Piva Right, each circling his partner.

24-25 (2nd time) Women the same.

Section V (2 bars in 4/4)

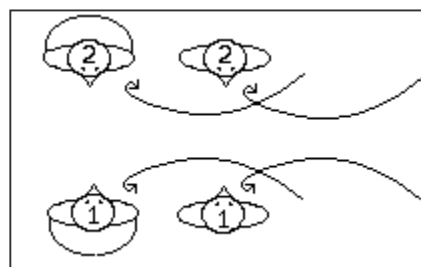
26 Couple 2 Movimento, then Couple 1 Movimento.

27 Voltatonda (4 Steps starting Left, counterclockwise).

Teaching Notes

If Section IV is difficult, the dancers can circle their partners halfway, instead of all the way around. (This means that the set will move to the side.)

The tape accompanying this manual does not have a repeat, but if a repeat is done the women do everything first the second time, Couple 1 still leading.



Alternate Section IV
(Women move after men)

Recordings

Dances Courts 9 - Two extra *saltarelli* for an introduction. The 4/4 part of Section III is only two bars long, so have Man 1 and Woman 2 do their *saltarello tedesco* at the same time. Section IV has three bars repeated, instead of two, so there are three *pive* for each dancer to get around his partner. The dance is repeated.

Danzare - One extra *saltarello* at the beginning, which can be used as an introduction. The 4/4 part of Section III has four bars instead of three, so extend the two *movimenti* of Bar 17 into two bars, each *movimento* taking a bar (or have each of the four dancers do an individual *movimento*, each taking half a bar.) Section IV has three bars for each repeat, so circle with three *pive* instead of two. The dance is repeated.

Sonare - One extra *saltarello* at the beginning, which can be used as an introduction. The *bassadanza* sections are quite fast. The 4/4 part of Section III has four bars instead of three, so each *movimenti* of Bar 17 takes a full bar, (or each of the four dancers can do an individual *movimento*, each taking a half bar.) Section IV has three bars each repeat, so use three *pive* instead of two. The dance is repeated.

Dance Notes

Start: None of the sources say to hold hands, nor give the distance that the couples are spaced. Holding hands at the beginning, when moving together, is usual, and four steps apart is about right for the dance.

Bar 1: The starting foot is not given in the manuscripts.

Bar 12-14 (1st playing): The sources don't say which couple passes through the other, merely saying one couple passes through the middle of the other. NYp, however, states that the four *continenze*, just previously, are done by the middle couple, where the other sources say the couple behind. This suggests that the back couple are the ones who pass through the middle.

Bar 17 (2nd time): The sources only say that the other man and other woman repeat what was done before, so it is unclear who does the *movimenti* in what order. It could also be the dancers who are in the place of Couple 1 (the women), do the *movimento* first, or that the two who just moved do it first. Because nothing is explicitly stated, the exact same people doing it seemed most likely.

Bar 20-22: Most of the sources only say that three *riprese* on the right are to be done, but NYp clearly states that they are on alternate feet. Although no mention is made of them being done on a curve, doing so puts the dancers closer to the other dancers' starting positions.

Bar 23: No direction is given for the *voltatonda*. In practice clockwise seemed easier, but turning the other way is just as acceptable. It is stated to be a *doppio* left, but, as the next foot (for Man 2, at least) is on the left, we decided to use four steps, instead.

Section IV: It is quite difficult to get all the way around someone in only two *pive*, although if the dancer is reasonably athletic, knows the dance well enough to be prepared for the move, and the partner helps by moving out of the way, it can work. It is unusual that a complete circuit is expected in only two *pive*. The sources use 'intorno' or 'atorno', and this might mean going around without necessarily implying going all the way around. But if this were the case, the manuscripts probably would have made this clear. Compare to *Graziosa and Leoncello*, where the dancers clearly only circle halfway, and *Pizocara*, where the dancers circle their partners completely.

Bar 26: NYp specifies that the front couple do the *movimenti* first, presumably meaning Couple 2, as they are currently in front. It could also mean Couple 1, as they were the couple who started in front.

Bar 27: The sources either specify that the *voltatonda* is done with a *doppio* beginning on the left foot, or just say that the *voltatonda* begins with the left. We modified this to our standard four-step *voltatonda*. (See Steps - Voltatonda.) No direction of turn is given.

Repeat: NYp, Fn and Fl are the only sources to specify a repeat, with their usual formula that the men should send the women forward. We took this to mean that if the dance is to be repeated, the women should do everything first, but since it is not specified that Couple 2 should lead, Couple 1 should still do so. We chose not to include a repeat as the dance is one of the more complex ones.

Music Notes

The musical notation consists of five staves, each representing a different dance section. The first staff is labeled 'I. Saltarello time' and is in 6/8 time. The second staff is labeled 'II. Bassadarza time' and is in 6/8 time. The third staff is labeled 'III. Quadernaria time' and is in 4/4 time. The fourth staff is labeled 'Bassadarza time' and is in 6/8 time. The fifth staff is labeled 'IV. Piva time' and 'V. Quadernaria time' and is in 4/4 time. The notation includes various musical symbols such as notes, rests, and bar lines.

The music for this dance required more drastic alteration than most in this book. The *quaternaria* section (Bars 17-19) corresponds to 3 bars of choreography; depending on how you interpret it, the music in PnG is somewhere between 4.5 and 5 bars. We did not see any way to stretch two *movimenti* and two *saltarelli tedeschi* to use this amount of music (plausibly), so we edited the music down to 3 bars. Our transcription of the full section, as written in PnG, follows:



It was also necessary to lengthen the opening *saltarello* section; the choreography calls for 16 bars and the music only provides 15.5. We doubled the half-measure at the end to make a full 16 bars.

A much less drastic change in the music is the omission of one apparently-extraneous note in Bar 22.

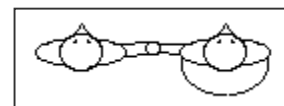
Finally, the manuscript ends with three semibreves, which causes the last one to occupy a bar by itself. The choreography does not suggest a transcription with rests filling the rest of that bar; doing so makes the section one bar too long. We have followed Sparti's suggestion and treated the first two of these as minimae.

A literal transcription of the music in PnG follows:

A multi-staff musical score consisting of five systems, each with two staves. The notation includes various time signatures (6/8, 4/4, 3/4) and bar numbers (8, 14, 20, 26). The music features a mix of eighth, sixteenth, and quarter notes, with some sections marked with repeat signs. The key signature is one flat (B-flat).

Leoncello, (Leoncello Vecchio) by Domenico. One couple. Difficulty = Level 2

Steps: Sempio (in 4 and 6), Doppio (in 4 and 6), Saltarello (in 4), Contrapasso (in 4), Ripresa (in 6), Movimento, Meza volta.



Start: Couple, side by side, Woman on the right, holding hands.

Starting Position

Section I (2 bars in 4/4, three times)

[Two-bar introduction on accompanying tape.]

1-2 (three times) 6 Saltarelli, starting Left.

Section II (2 bars in 4/4, repeated)

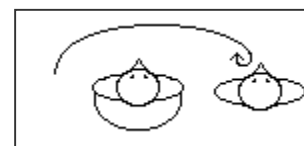
3 Man Movimento, then Woman Movimento.

4 Man Saltarello Right ending with a Meza volta Right, going in front of Woman, to her other side.

(Man is now on right, both facing up the hall.)

3 (2nd time) Woman Movimento, then Man Movimento.

4 (2nd time) Woman Saltarello Right ending with a Meza volta Right, around Man.
(Both are back to their original places.)

Bar 4 (1st time)**Section III** (3 bars in 4/4, repeated)

5-7 Man Sempio Left, Sempio Right, Sempio Left, Sempio Right, Doppio Left.

5-7 (2nd time) Woman does the same to catch up.

Section IV (2 bars in 4/4, repeated)

8-9 Man 3 Contrapassi Left.

8-9 (2nd time) Woman does the same to catch up.

Section V (6 bars in 6/4)

10-12 Man Sempio Left, Sempio Right, Doppio Left, Doppio Right.

13-15 Woman does the same to catch up.

Section VI (7 bars in 6/4)

16-17 Take hands and Ripresa Left, Ripresa Right.

18-20 Sempio Left, Sempio Right, Doppio Left, Doppio Right.

21-22 Ripresa Left, Ripresa Right.

Section VII (2 bars in 4/4)

23 Man Movimento.

24 Woman Movimento.

When using a recording that repeats, the roles are reversed the second time.

Recordings

Cour - A short flute introduction. Works with this reconstruction. Repeats.

Dances Courts 9 - One-note introduction. Section I is eight instead of six bars, so do eight *saltarelli*. Section VI is repeated. The extra music could be used to repeat that section, but it is not one that repeats well, resulting in four *riprese* done in a row. Another possibility is to have the man do the section alone the first repeat, and the woman the same on the second repeat, but that is also uncomfortable. Does not repeat.

Forse - One-bar introduction. Works with this reconstruction. Repeats.

Mesura - Two-bar introduction. Works with this reconstruction. Repeats.

To Celebrate ("Leoncello Vechio & Novo") - Works with this reconstruction. Repeats.

Dance Notes

There is also a version of *Leoncello* for three dancers, called *Leoncello Novo*.

Section II: PnD's description leaves out the second set of *movimenti*, but NYp includes them, and from the repetitive nature of the dance it can be presumed that PnD is in error.

Bar 18: Again, PnD leaves out the two *sempii*, but NYp calls for them, and PnD specifies seven bars of *bassadanza* music, while only giving steps for six.

Music Notes

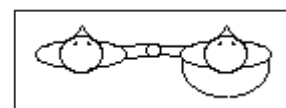
The musical score consists of four staves of music. The first staff contains sections I, II, and III. Section I is labeled 'I. Quaternaria time' and is in 4/4 time. Section II is labeled '3x' and consists of three measures. Section III is labeled 'III' and consists of three measures. The second staff contains sections IV and V. Section IV is labeled 'IV.' and consists of four measures. Section V is labeled 'V. Bassadanza time' and is in 6/8 time. The third staff contains section VI, labeled 'VI', which consists of six measures. The fourth staff contains section VII, labeled 'VII. Quaternaria time', which is in 4/4 time. Bar numbers 6, 12, and 19 are indicated on the left side of the staves.

The music does not indicate a change of time signature for the last section, but the choreography calls for two bars of *quaternaria* rather than one of *bassadanza*. No other changes were made to the music.

Marchesana, by Domenico.**One couple.****Difficulty = Level 3**

Steps: Sempio (in 6), Doppio (in 4 and 6), Saltarello (in 4), Continenza (in 6), Ripresa (in 6), Movimento, Mezavolta, Voltatonda.

Start: Couple side by side, holding hands, facing up the hall, Woman on the right.



Starting Position

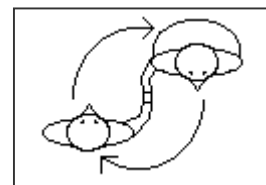
Section I (2 bars in 4/4 three times, and 2 bars in 4/4)

[Two-bar introduction on accompanying tape]

1-2 (3 times) \ 8 Saltarelli, starting Left. Drop hands.

3-4 /

(The last two bars, 3 and 4, sound like the beginning of the next section, so it is easy to get mixed up here.)



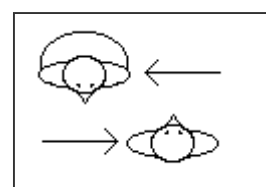
Bars 9-10

Section II (2 bars in 4/4, twice)

5 Man Step Left, Step Right, Step Left, stamping feet.

6 Man Saltarello Right.

5-6 (2nd time) Woman the same, to catch up. Take hands.



Bar 11

Section III (13 bars in 6/4)

7-8 Ripresa Left, Ripresa Right, drop hands and take right hands.

9-10 Sempio Left, Sempio Right, Doppio Left, circling clockwise.

(They are approximately back to where they started, except Man is facing up the hall, and Woman down.)

11 Ripresa Right, dropping hands.

(Their left shoulders are now closer together.)

12-13 Sempio Left, Sempio Right, Doppio Left, holding left hands, circling counterclockwise.

(They are in the same position as at the end of Bar 11.)

14 Ripresa Right, dropping hands.

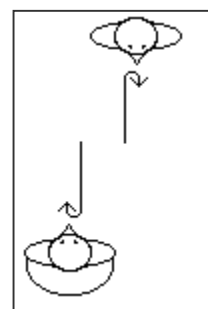
(Man is facing up the hall, Woman down, slightly to the left of each other.)

15-16 Doppio Left, Doppio Right, passing left shoulders, away from each other, ending with a Mezavolta Right.

(They are now about 12 steps apart, Man facing down the hall, Woman up.)

17-18 Ripresa Left, Ripresa Right.

19 Continenza Left, Continenza Right.



Bars 15-16

Section IV (2 bars in 4/4 twice, then 2 bars in 4/4)

20 Man Movimento, then Woman Movimento.

21 Doppio Left toward each other.

20 (2nd time) Woman Movimento, then Man Movimento.

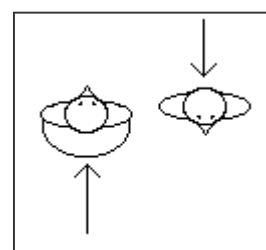
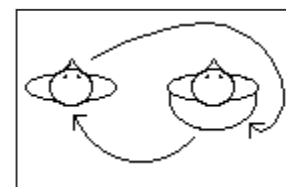
21 (2nd time) Doppio Right.

(They are back together, right shoulders close.)

22 Doppio Left, Man doing a Mezavolta, and Woman a Voltatonda, both turning clockwise and exchanging places.

23 Leap forward onto the Right foot, and bring Left foot beside right, ending with weight on both feet. Remain still for the remainder of the bar.

(Dancers are side by side, Man on the left.)

Bar 21 (2nd time)

Bar 22

Recordings

Mesura - Four-bar introduction. Section III is fifteen bars long instead of 13. A modification which works with this music is to add two *reverenze* left (Man doing one first, then Woman) at the end of the Section. (This is different than the modification suggested in the 1st edition of Joy and Jealousy, and was changed in 2001.) The last section is only five bars long, so the final leap and pause need to be dropped. In order to end on the correct foot, the *doppio* of Bar 22 should have four steps instead of the usual three. The dance is repeated.

To Celebrate - Short introduction. Bar 20 is only half a bar so the *movimenti* will have less time, and Bar 23 is not present, so the *doppio* of Bar 22 should have four steps instead of the usual three and the final leap and pause should be dropped. The dance is repeated.

Dance Notes

Bar 5: PnD has the man go forward with three *frapaminti*. The *frapaminti* are not defined, but are probably roughly equivalent to a step, because the three of them are replaced with a *doppio* in the other sources. A stamp was chosen as a simple ornamented step.

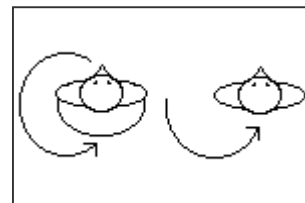
The *frapamento* is also mentioned as one of the ornamental steps in PnD and Rvat, and is sometimes used when describing the characteristic ornament of *quaternaria*.

Bar 14: PnD has a *sempio*, and says that Section III takes twelve and a half *tempi* of *bassadanza*. However thirteen *tempi* of music are given, and all the other sources have a *ripresa* here instead. The *ripresa* was decided upon as easier to remember, and a full bar, as less confusing to musicians, but it is certainly possible that the original dance should have had a *sempio* with a half *tempo* of music, instead. (In this case, simply leave out the second half of the measure when playing the music.)

Bar 21 (2nd time): PnD has a *doppio* on the left foot, but as the next step is on the left, right is easier here. NYp and some of the other sources have also changed the *doppio* to the right.

Bar 22: PnD only says that the *doppio* is done turning, while the woman's *voltatonda* and the man's *mezavolta* are found in NYp. No direction is specified for the turn. PnD describes the dancers as ending side by side as they started. This is taken to mean that the man is on the left, but it may only indicate that they are side by side and facing the same way as they started. The version in NYp says that the woman remains in front, which may mean that she finishes on the left side, and the dance is then repeated.

Alternate Bar 22



If a repeat is desired then this bar can be modified so that the dancers do not change places, ending the dance in the reverse position of the start. Have the dancers rotate counterclockwise instead, returning to the same place as where they started the bar. This will leave the woman on the left.

Bar 23: The timing of the final leap is uncertain, and it may belong at the end of the *doppio* in Bar 22. However, we felt that the leap and *posada* which follows it were too much to put on one beat, so we moved them to the following bar. In NYp the leap disappears, and there is only an instruction to put the point of the right foot forward at the end of the *doppio*; this is probably equivalent to PnD's *posada*.

PnD has a *posada* after the leap, and we are interpreting this, and *posa*, as meaning a close of the feet, ending with weight on both feet, and a pause. (See also the notes for Sobria and Tesara.)

Music Notes

The musical score consists of three staves. The first staff, labeled 'I. Quadernaria time', contains a sequence of notes with a '3x' marking above it, indicating a triplet or three repetitions. It includes a repeat sign and two asterisks above the staff. The second staff, labeled 'III. Bassadanza time', shows a different rhythmic pattern with two asterisks above it. The third staff, labeled 'IV. Quadernaria time', continues the sequence. The score is written in a standard musical notation with a C-clef and a key signature of one flat.

We have made the following changes to the music.

First, the text in PnD calls for eight bars in the opening section, but there are only four bars of music. PnG includes a "3" for this section, and PnD precedes this section with the Roman numeral "III" written on the staff (not below it). This is not the usual way of indicating repetitions in PnD, but a "II" is also used later (under the music this time). With all that in mind, we have indicated that the first section should be played three times.

Second, there appear to be notes missing from Bar 4; the bar is short by the length of one semibrevis (or two minimae). We have added two notes to this bar, indicated in the music above with asterisks.

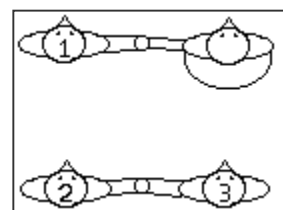
Third, PnD provides 13 bars of *bassadanza* music but the choreography is 12.5 bars long. There is a lone *sempio* (in Bar 14 of the choreography) that accounts for this difference. There are, therefore, two ways to handle the discrepancy: shorten the music or lengthen the steps. We have replaced the *sempio* with a *ripresa* in the dance instructions above. If you would rather use the given steps and change the music, omit the note marked with a pair of asterisks above.

Finally, the music does not contain a clef; we have inferred a C clef in the standard place.

Mercantia, by Domenico. Three men and one woman.**Difficulty = Level 3**

Steps: Sempio (in 6), Doppio (in 6), Saltarello (in 4 and 6), Continenza (in 6), Ripresa (in 4), Meza Ripresa (in 4), Reverenza, Mezavolta, Volta del Gioioso.

Start: Man 1 and Woman are in front, holding hands, Woman on the right. Man 2 and Man 3 are four steps behind them, also holding hands, Man 3 on the right. Everyone is facing up the hall.



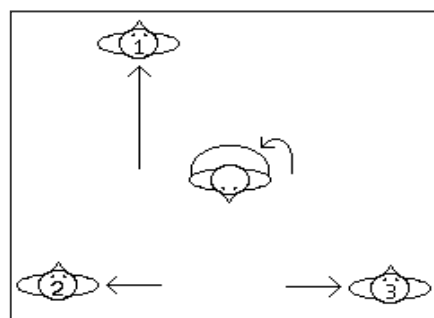
Starting Position

Section I (4 bars in 6/8, played 3 times)

1-4 (3 times) One-bar introduction (no step) and 11 Saltarelli, starting on inside foot (Man 1 and Man 2 on Right, Woman and Man 3 on Left).

Section II (3 bars in 4/4, played twice)

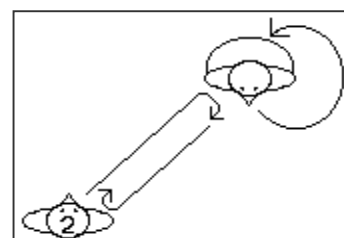
5-7 (2 times) Man 2 does 6 Meze Riprese Left, and Man 3 does 6 Meze Riprese Right.



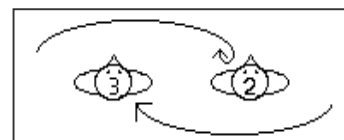
Bars 5-7, Bar 8, and Bars 9-11

Section III (4 bars in 6/4)

8 Woman Mezavolta (Doppio Left, counterclockwise).
9-11 Man 1 Doppio Left, Doppio Right, Doppio Left.
(Men are now in a triangle, all facing up the hall, while Woman is in the center, facing down the hall.)

Bars 12-13 and Bars 14-15 (1st time)**Section IV** (4 bars in 6/4, twice)

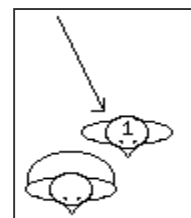
12-13 Man 2 goes to Woman with Sempio Left, Sempio Right, Doppio Left, touching her right hand, and ending with a Mezavolta Left.
14-15 Man 2 Sempio Right, Sempio Left, Doppio Right ending with a Mezavolta Right,
as Woman Volta del Gioioso.
(Man 2 is facing up the hall, where he started Section IV.)
12-15 (2nd time) Man 3 repeats what Man 2 did, Woman repeating the Volta del Gioioso.



Bars 17-18

Section V (1 bar 3/4)

16 Man 1 Mezavolta Right (pivot on right foot).



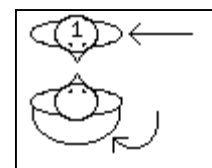
Bars 19-20

Section VI (2 bars 6/4)

17-18 Man 2 and Man 3 Saltarello Left, Saltarello Right, taking right hands, and switching places, Man 2 ending with a Mezavolta Right. (These saltarelli are quite slow.)
(Man 2 and 3 are side by side, facing up the hall, Man 3 on the left.)

Section VII (2 bars 4/4)

19-20 Man 1 Saltarello Left, Saltarello Right, ending behind and to the left of Woman.
He switches his weight to the left foot.



Bar 21

Section VIII (1 bar 3/4)

21 Woman Mezavolta Right (pivot on right foot) to face Man 1,

as Man 1 Ripresa Right. (This is done as a ripresa in 4/4, but without the final pause.)
(*Woman and Man 1 are facing each other.*)

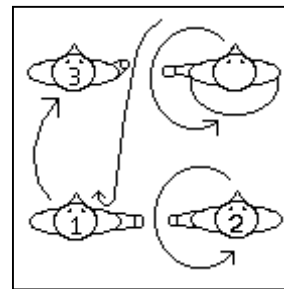
Section IX (4 bars 6/4)

22 Man 1 and Woman Reverenza Left, but ending with weight on the left foot.

23 All Continenza Right, Continenza Left.

24-25 Man 1 and Man 3 Sempio Right, Sempio Left, Doppio Right, passing right sides, Man 1 ending with a Meza volta Right in Man 3's place, and Man 3 ending beside Woman, as Man 2 and Woman Volta del Gioioso.

(*The dancers are as they started the dance, except the men have rotated positions, Man 3 being in front and the other two men behind, Man 1 on the left.*)



Bars 24-25

Man 1 is now Man 2, Man 2 is Man 3, and Man 3 is Man 1. Repeat the dance twice more. For Section I do 12 Saltarelli, starting on the outside feet, instead of a pause and 11 Saltarelli, as an introduction isn't needed in the middle of the dance.

Recordings

Between: Works with this reconstruction. Played three times, as required.

Cour - The beginning sounds like an introduction, but isn't, so start on the second bar, as usual. Section II is quite fast. Works with this reconstruction. The dance is played three times, as required.

Dances Courts 2 - Works with this reconstruction. Bars 16 and 21 are quite long, being two drawn-out notes. Played three times, as required.

Mesura - Works with this reconstruction. Section VI is played faster, at the usual *saltarello* speed. Played three times, as required.

Dance Notes

This dance is related to *Sobria*, which exhibits the soberness and chasteness of the woman in only dancing with her partner, as opposed to *Mercantia*, where the woman dances with every man available. The two have very similar figures.

Bar 1: PnD says to start with a *movimento*, but none of the other sources include this. It has been left out as it is presumably part of the *saltarello* step that follows, and not the distinct *movimento* step.

Only one source gives a foot to start with, being the left. This has been changed to the inside foot, in order to put Man 2 and 3 on the correct foot for Section II.

Bars 5-7: PnD is somewhat unclear here, as it says that "*l'homo disopra*" goes to the right, but that the man to his left goes left. Since *disopra* seems to be used to describe the person on the left this may be a mistake, or it may indicate that *disopra* means something else. As well, some of the sources say that the two men come together, rather than separate. We did consider that they might first pass each other before separating to end in a triangle with the woman, but we rejected this hypothesis because it would mean that the three men wouldn't rotate through the three positions as the dance is repeated.

Bar 8: The sources do not say how the woman does her *meza volta*, except to note that it takes one bar and that it is done on or from the left. A *doppio* leaves the woman free to use her right foot the next time she moves, in Bar

14. This isn't too important, however, as in the intervening measures she presumably stands with her weight on both feet. Other possibilities include a turn with two *sempii*, a *mezavolta* followed by a *ripresa*, or a simple pivot.

Bar 14: None of the sources specify a *mezavolta* here, but as they do have one at the end of Bar 15, Man 2 must be walking forward to his place, not backward. Most of the sources do say that he turns to the right, and Rvat specifies that it is done without losing time, so a pivoting *mezavolta* seems clear.

Bars 16 and 21: As in Bar 8, no step is given for these *mezevolte*, though they are specified as being on the right. A pivot was chosen because of the shortness of the music, and in order to leave the left foot free for the next step.

Bar 18: Man 2's *mezavolta* is not in the sources, and was added to ensure that he ends facing up the hall. He might instead turn at some later point, as he only needs to be facing up the hall for the last two bars of the dance.

Section VI: PnD says that these are two *tempi* of *saltarello*. Because no change of *tempo* was indicated in the music we decided that it is two *tempi* of *saltarello* in *bassadanza* time, but changing the music to *saltarello* time is another viable solution.

Bar 20: PnD says that Man 1, when he has arrived at the woman's back "*facendo vista di guardarla chome per schirco*". He is looking at her jokingly, but what the joke is supposed to be is unclear. Perhaps he is amused at having caught her with two other men

Bar 24-25: Which side Man 1 and 3 pass by isn't specified in the original sources.

Music Notes

The musical score is presented in three systems. The first system includes measures I, II (repeated three times), and III. The second system includes measures IV, V, and VI. The third system includes measures VII, VIII, and IX. The time signatures vary: 6/8 for I, 3/4 for II, 6/8 for III, 6/8 for IV, 3/4 for V, 6/8 for VI, 3/4 for VII, 3/4 for VIII, and 6/8 for IX. The score is written on three staves, with a bass-range line at the bottom. Measure numbers 10 and 19 are indicated at the start of the second and third systems respectively.

No changes were made to the music. (Note that in the arrangement, Section II is expanded from three bars repeated to six bars to allow variation in the arrangement.)

Note, in the scores, that this is the only arrangement in this book with a bass-range line. The bass line in this arrangement is expendable; if your consort does not have an instrument that can play low enough, you can simply omit the line. (This arrangement was an experiment that we feel came out well but was a lot of work.) In pulling this off, we sometimes moved elements of the melody between the upper lines.

Petit Riense, unknown choreographer. Two men and one woman. Difficulty = Level 1

Steps: Doppio (in 4), Piva (in 6), Ripresa (in 6), Reverenza, Voltatonda. (The doppii in this dance are done to 2 bars of 6/8 music, which results in what sounds like one bar of 4/4.)



Starting Position

Start: Man 1 on the left, Woman in the middle, Man 2 on the right, side by side facing up the hall, holding hands. (This dance may be done by any combination of genders.)

Section I (8 bars in 6/8, played twice)

[Two-bar introduction on accompanying tape]

1-8 (twice) 16 Pive starting on the Left.

Section II (4 bars in 6/8, played three times)

9-12 Man 1 4 Pive, starting on the Left.

9-12 (2nd time) Woman 4 Pive to catch up to Man 1.

9-12 (3rd time) Man 2 4 Pive to catch up.

Section III (2 bars in 6/8, played three times)

13-14 Man 1 Doppio Left.

13-14 (2nd time) Woman Doppio Left to catch up.

13-14 (3rd time) Man 2 Doppio Left to catch up.

Section IV (2 bars in 6/8, played three times)

15 Man 1 starts a Reverenza Right, turning to Woman and descending.

16 Man 1 rises,

as Woman starts a Reverenza Right, responding to Man 1.

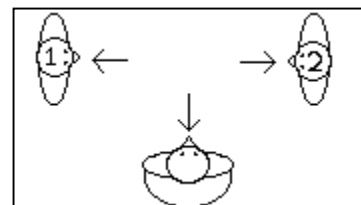
15 (2nd time) Woman rises,

as Man 2 starts a Reverenza Right to Woman, turning toward her.

16 (2nd time) Man 2 rises.

15-16 (3rd time) All Reverenza Left.

(Man 1 and Man 2 are facing towards the center.)



Bars 17-18

Section V (8 bars in 6/8)

17-18 Doppio Left, backwards, and away from each other,

Man 1 going to the left of the group, Man 2 to the right.

19-20 Doppio Right, towards each other.

21-22 Ripresa Left, Ripresa Right.

23-24 Voltatonda (4 Steps, starting Left, counterclockwise), ending facing forward.

(Dancers are as they were to start the dance, side by side, facing up the hall.)

Teaching Notes

If the overlapping *reverenze* in Section IV are difficult, a simpler version is to have Man 1 and Woman perform a *reverenza* together (Bars 15-16, 1st time), then Man 2 alone (Bars 15-16, 2nd time), then all three of them together (Bars 15-16, 3rd time).

It can also be useful to explain the overlapping *reverenze* as similar to "The Wave", popular at late 20th-century sporting events, only descending instead of rising, (and without the characteristic arm motion.)

When teaching people who are used to English country dance, Bars 21-24 can be taught as a set and turn, which will result in the same basic figure.

Recordings

Between - Three-beat introduction. Works with this reconstruction. Dance played twice.

Danzare - Short introduction. Works with this reconstruction. Plays dance twice.

Forse - Two-bar introduction. Plays dance three times, and then Section I again at the end. Works with this reconstruction.

Mesura - Short introduction. Section I starts with the drum. Works with this reconstruction. Plays dance twice.

Dance Notes

This is given as a *ballo francese*, as is the dance *Amoroso*.

The dancers are referred to as *el primo*, *el secondo* and *el terco*, and later as *el primo*, *quello di Meco* and *quello ultimo*. Because these are all masculine, this may mean that the dance was to be performed by three men, but in a very similar dance, *Belfiore*, in the same manuscript (PnA), the three dancers are also referred to as *il primo*, *il secondo* and *il terco*, where they are *lo primo homo*, *la dona*, and *l'altro homo* in PnD. This reconstruction presumes that the dancers in *Petit Riense* are also two men and a central woman, but any mix of genders works just as well. In *Belfiore* the first man is on the left and the woman in the center, so the same setup is presumed here.

Section IV: The original instructions are for the first dancer to reverence to the second, who responds, the third dancer to reverence to the second, and then all three to reverence. This reconstruction presumes that these *reverenze* each take two bars, as the *doppii* in the previous section each took two bars. This section consists of a two-bar phrase played three times, so there is theoretically time for three *reverenze*, but four are called for in the choreography. One solution is to have the woman do her *reverenza* at the same time as Man 1, but this does not continue the pattern of Man 1 then Woman then Man 2 performing the same action, which occurred in Section II and III, and which seems to be called for in this section. Another solution would be to add a fourth repetition of the music, but this is not supported by the source, and it would also go against the musical pattern of the other sections. A third solution would be to have each *reverenza* only take one bar, so the four *reverenze* would take two repeats of the music, but this also goes against the musical pattern of three repeats. In having the woman start her *reverenza* before Man 1 ends, and still be finishing it when Man 3 begins, this reconstruction keeps both the choreographic pattern and remains true to the source. However, there is no evidence for such a syncopation, and it is probable that if there were another source for the dance, some other solution would be found to be true.

No foot is given to perform the *reverenze* on. Since the last step performed was a *doppio* left, the right foot is free for the first *reverenza*, so this was chosen. The next step done in the next section is presumably also a *doppio* left (it is not actually specified, but is followed by a *doppio* right), so the second *reverenza* should be on the left. This necessitates an uncomfortable change of foot for Man 2, but this is also expected in the dance *Vita di Cholino*, so is acceptable. If preferred, Man 2 can do both his *reverenze* on the left.

The original instructions do not mention turning while doing the *reverenze*, but this reconstruction has the men do so, to put them into position to back away from the group in the next section.

Section V: The eight bars of this section have to fit two *doppii*, two *riprese*, and a *voltatonda*. Since the *doppii* clearly take two bars each in Section III, they are assigned the same here. This leaves one bar each for the *riprese*, and two bars for the *voltatonda*, which is the official timing of these steps, but for the *riprese*, at least, it feels odd

having them suddenly performed in one bar each, where the *doppii*, which theoretically takes the same time as a *ripresa*, were just performed in two.

Bars 23-24: No step, or direction, is given for the *voltatonda*, but it is stated that it begins on the left foot. We chose the four-step *voltatonda* (see *Voltatonda* in the Step Section), but another solution is to use two *pive*.

Music Notes

Piva time

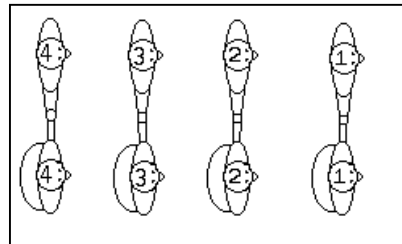
The musical notation is written on four staves. The first staff is labeled 'I.' and contains a melody. The second staff is labeled 'II.' and contains a melody with a '3x' repeat sign at the end. The third staff is labeled 'III.' and contains a melody with a '3x' repeat sign. The fourth staff is labeled 'IV.' and contains a melody with a '3x' repeat sign. The fifth staff is labeled 'V.' and contains a melody. The notation includes various musical symbols such as treble clefs, 6/8 time signatures, and repeat signs.

We made no changes to the music from that included in PnA (other than interpreting an ambiguous character below the second section as a "3", which is what is required by the dance).

Pizocara, by Domenico.**Four couples.****Difficulty = Level 2**

Steps: Sempio (in 6), Doppio (in 6), Ripresa (in 6), Meza Ripresa (in 6), Saltarello (in 6), Piva (in 6), Reverenza.

Start: Four couples, facing up the hall, partners holding hands, women on the right. The couples are one behind the other, Couple 1 in front, with four steps between couples.



Starting Position

Section I (4 bars in 6/8, three times)

[Two-bar introduction on accompanying tape]

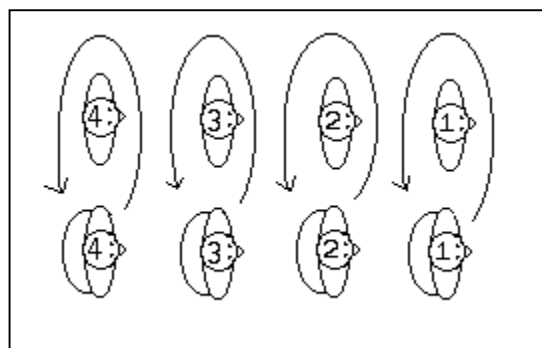
1-4 (3 times) 12 Pive, starting Left. Drop hands.

Section II (2 bars in 6/8, played four times)

5-6 (2 times) Men 4 Pive, starting Left, circling partners clockwise.

5-6 (2 times) Women same, circling counterclockwise.

(All dancers are back to their starting positions.)



Bars 5-6, (3rd and 4th Time), The Women Circling Their Partners.

Section III (2 bars in 6/4)

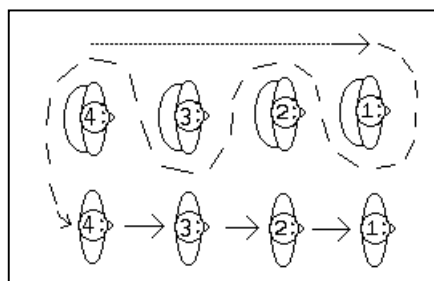
7 Men Reverenza Right, each taking his partner's hand.

8 All Ripresa Right, then drop hands.

Section IV (4 bars in 6/4, played three times)

9-12 (3 times) Men Sempio Left, Sempio Right, 11 Doppii, starting Left, all following Man 1, passing in front of Woman 1, weaving through the women to the bottom of the line, then coming straight up the right side, to end beside their partners.

(Everyone is facing up the hall, Couple 1 at the front, but Men are on the right side.)



Section IV

Section V (2 bars in 6/4)

13 Women Reverenza Left, each taking her partner's hand.

14 All Ripresa Left, then drop hands.

Section VI (10 bars in 6/8)

15 Women switch weight onto right foot.

16-24 Women 9 Saltarelli, starting Left, weaving around Men, in the same pattern as Men did in Section IV and ending beside and to the right of their partners.
(Everyone is facing up the hall, Couple 1 at the front, with Women on the right.)

Section VII (6 bars in 6/8, played 3 times)

25-26 Couple 1 does 2 Meze Riprese, Woman 1 to Right, Man 1 to Left.

27-30 Couples 2-4, holding hands, does 4 Pive, starting on Outside feet (Women Right, Men Left), moving through the center of Couple 1.

(Couple 2 is at the front of the set, followed by Couple 3, who are about even with Couple 1, and Couple 4 is at the rear.)

25-26 (2nd time) Couple 2 separates with 2 Meze Riprese, as Couple 1 did.

27-30 (2nd time) Couple 3 and Couple 4 move up with 4 Pive, starting on Outside feet.

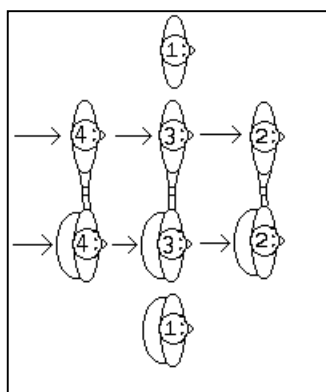
(Now Couple 3 is in front of Couple 4, while Couple 2 is to the side, a bit behind Couple 4, and Couple 1 is behind Couple 2.)

25-26 (3rd time) Couple 3 separates with 2 Meze Riprese, as Couple 1 did.

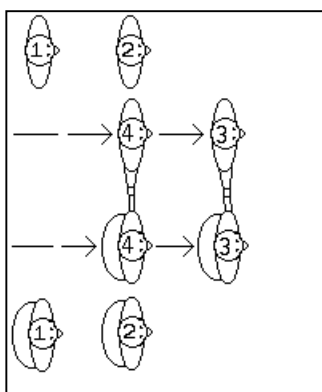
27-30 (3rd time) Couple 4 moves up with 4 Pive, starting Left.

(The set has now been inverted, with Couple 4 together at the front. Couple 3, then Couple 2, and last Couple 1 are behind them, all six still separated from their partners.)

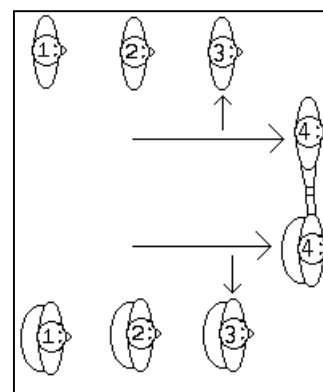
Repeat the dance, with Couple 4 leading. The other dancers rejoin their partners as they start the pive.



Bars 27-30



Bars 27-30 (2nd time)



Bars 25-26 and Bars 27-30
(3rd time)

Recordings

Forse - Four-bar introduction. Section V is only one bar, so leave out the women's *reverenza*. The dance is played four times through.

Music Leonardo - No introduction. Works with this reconstruction. The *saltarello* section (Section VI) is strongly in 3/4 so it may feel awkward to use the *saltarello* as described in this manual. The dance is played twice, with a short pause between.

Sonare - Four-bar introduction. Section V is only one bar, so leave out the women's *reverenza*. The dance is played four times.

Dance Notes

Starting position: PnD says that the couples start three steps apart, but we find that a wider distance works better. During the weaves of Sections IV and VI dancers usually have to learn to shorten their steps in order to not finish too soon, and in the last section, it is plain that the distance between couples is covered in two *pive*.

Section I: No starting foot is given in the sources.

Bar 13: The sources do not have this *reverenza*, only mentioning the *ripresa* left. However, there is an extra bar here, and Bars 7-8 are similar to Bars 13-14, so a choreographic similarity can also be expected. Because it is a common pattern to have the women mirror whatever action the men had previously performed we decided to have the women do the second *reverenza*.

Section VI: As is common, no foot is given on which the women start their *saltarelli*. Since Woman 1 will be stepping on the right foot immediately after this section, starting the *saltarelli* on the left leaves her ready on the correct foot.

There are ten bars of music for this section. The first one may have been meant for the initial *movimento* that is often mentioned at the beginning of *saltarello* sections. We use it to allow the women to change weight.

Bars 27-30: No foot is given upon which to start these *pive*. We decided on outside feet, so that everyone is ready to perform the *meze riprese* on the correct foot, except the last time, when Couple 4 start on the left foot, as they will be starting the dance over on the left foot, immediately afterwards.

Repeat: No repeat is specified in PnD, but as the set has ended inverted such that a repeat will return them to their starting positions, and as Sc does say to repeat the dance, we chose to repeat the dance.

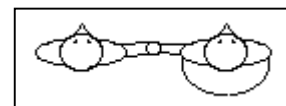
Music Notes

The musical score is written for a single melodic line across four staves. It consists of seven distinct sections labeled I through VII. Section I, 'Piva time', is an 8-bar phrase. Section II is a 3x repeat of a 4-bar phrase. Section III, 'Bassadanza time', is a 2-bar phrase. Section IV is a 3x repeat of a 4-bar phrase. Section V is a 4-bar phrase. Section VI, 'Saltarello time', is an 8-bar phrase. Section VII, 'Piva time', is an 8-bar phrase. The score includes bar numbers 9, 17, and 24, indicating the start of sections IV, VII, and the end of the piece respectively.

In PnD, Section III is a two-bar phrase played five times (though the "5" resembles an "S" and is thus ambiguous). This is followed by a four-bar phrase that does not repeat. In PnG, on the other hand, Section III does not repeat and Section IV is marked with a "3". We chose to follow PnG because we felt it fit the dance better.

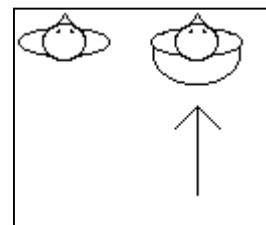
Prexonera, by Domenico.**One couple.****Difficulty = Level 4**

Steps: Sempio (in 6), Doppio (in 6), Piva (in 4), Saltarello (in 6), Contrapasso (in 6), Ripresa (in 4), Meza Ripresa (in 4), Continenza (in 6), Mezavolta, Reverenza, Movimento.



Starting Position

Start: Couple, side by side, Woman on the right, holding hands, facing up the hall.



Bars 9-11

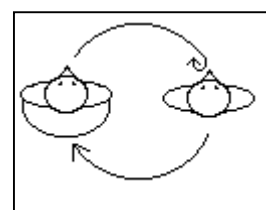
Section I (2.5 plus 2 bars in 6/4, played twice)

[Introduction of 4.5 bars on accompanying tape]

- 1 Continenza Left, Continenza Right.
- 2 Sempio Left, Sempio Right.
- 3 Sempio Left. (Half-size bar)
- 4 Doppio Right.
- 5 Reverenza Left.
- 1-5 (2nd time) Repeat.

Section II (8 bars in 6/4, played twice)

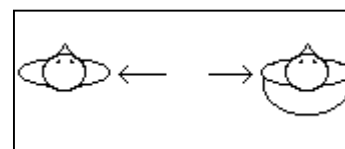
- 6 Man Sempio Left, Sempio Right.
- 7-8 Man Contrapasso Left, twice. For the last four beats of Bar 8, do the following:
 - Beat 3: Bring left foot even to right,
 - Beat 4: Lower to flat,
 - Beat 5-6: Pause.
- 9 Woman Sempio Right, Sempio Left.
- 10-11 Woman Contrapasso Right, twice. For the last four beats of Bar 11, do the following:
 - Beat 3: Bring right foot even to left,
 - Beat 4: Lower to flat,
 - Beat 5-6: Pause.
- 12 Sempio Left, Sempio Right, taking right hands, and switching places, Man ending with a Mezavolta Right.
- 13 Reverenza Left.
- (Both are facing up the hall, Man on right.)
- 6-13 (2nd time) Repeat, switching roles. (They end in the starting position.)



Bar 12

Section III (7 bars in 4/4 and 1 bar in 2/4)

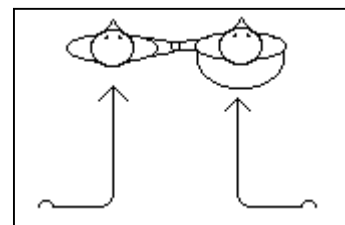
- 14-17 8 Pive (each takes a half bar), starting Left.
- 18 Man Movimento, then Woman Movimento.
- 19 Ripresa, separating, so Man to the Left, Woman to the Right.
- 20 Woman Movimento, then Man Movimento.
- 21 Meza Ripresa, separating, Man to Left, Woman to Right.



Bar 19

Section IV (4 bars in 6/8)

- 22 Saltarello Left, turning to face at start, coming together and turning to face up the hall. Take hands.
- 23-25 3 Saltarelli, starting Right, together.
- (Both are facing up the hall, Man on left, as at the start of the dance.)



Section IV

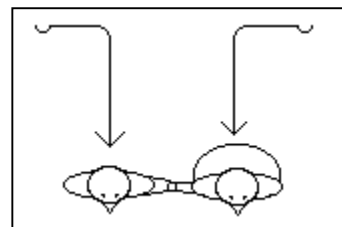
Section V (2.5 plus 2 bars in 6/4)

(This is exactly the same as Section I, played only once.)

- 26 Continenza Left, Continenza Right.

- 27 Sempio Left, Sempio Right.
 28 Sempio Left. (Half-size bar)
 29 Doppio Right.
 30 Reverenza Left.

If the dance is repeated, Section V is only played the last time. For a repeat, the dance can either be done identically or the woman can lead from the left. If the second is preferred, the dancers should come together in Bar 22 but turn the other way, so that the woman is on the left side.



Alternate Section IV

Recordings

Dances Courts 2 - Section I is played an extra time as an introduction. Section I is 5 bars long, instead of 4.5, with a half-bar added to the end; just pause. Bar 21 is a full bar in 4/4, so use a full *ripresa* instead of a *meza ripresa*. Quite slow, especially the *piva* section, and easy to follow.

To Celebrate - Short introduction. The *bassadanza* sections may be a bit hard to follow as they start with a lead-in, which is correct for *bassadanza* but can be confusing. (What sounds like the beginning of a bar is actually the lead-in to it.) Bar 21 is a full bar in 4/4, so use a full *ripresa* instead of a *meza ripresa*. Section V is not included. The dance is played twice with one long note at the very end.

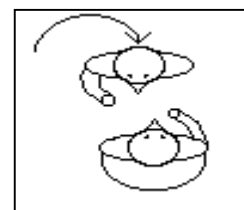
Dance Notes

Bar 4: PnD does not give a foot for this *doppio*, but using strict alteration, starting with the first *continenza* being on the left (which is specified), it would then be on the right. The *reverenza* that follows is on the left in all but one source, which is further evidence. However, all the sources except PnD say that the *doppio* is on the left.

Bars 7-8: PnG and some other sources say that the man does these turning toward the woman. This is not present in PnD, which has a *mezavolta* on the upbeat to Bar 12, satisfying the same purpose. See the note for Bar 12.

Bars 7-8, and 10-11: The time allotted for the two *contrapassi* is one and a half bars (which is one beat more than they actually need), as the entire section of two *sempii* and two *contrapassi* is specified in PnD as taking two and a half bars of *bassadanza*; however, the musical sources then have a half-bar of rest. We tried leaving the half-bar of rest out, but the resulting confusion in our dancers made us decide to retain it. We added the instructions for the rest of the bar, using what seems to happen naturally there.

Bar 12: PnD has a *mezavolta* on the upbeat of Bar 12. If the dancers are side by side this is awkward; because the couples are about to move clockwise around each other, it would make better sense if the woman were to do the *mezavolta*. However, other sources require the man to turn while he is doing his *contrapassi*, so it seems likely that PnD also has the man ahead of and facing opposite to the woman at the beginning of this bar. This suggests that the man is usually slightly forward of the woman, so that a *mezavolta* leaves him facing her, if a bit to her left, rather than beside her. (See also the section on [Leading in the Introduction](#).) Although it seems clear that the man really does start this bar facing the woman, this section was simplified, with the two dancers starting side by side. (For a different solution to a similar situation, see Bar 5 (2nd time) of Fia Guielmina.)



Alternate Meza Volta at Beginning of Bar 12, With Man in Forward Leading Position

It is odd that the man is not also instructed to do a *mezavolta* at the end of the two *sempii*, in order to face forward again. This *mezavolta* has been added.

Bar 19: PnD says to separate with four *passiti* "per traverso", without mention of feet. NYp says to face one another and do a *ripresa* on the left. Sc also has a *ripresa*, the man going left and the woman right, with no mention of facing each other beforehand. The other four sources for this dance say to back up with three steps, some saying to face, others not. We decided that the four *passiti* done *in traverso* are equivalent to a *ripresa*, but otherwise followed PnD, presuming that the couple do not face, as no mention is made of it.

Bar 21: This section is similar to Bar 19, but in PnD and PnG the music is only half as long. The dancers continue to separate with the same steps used before (the one exception being Sc, which seems to have the dancers come together). However, the sources that call for three steps (PnA, PnG, Fn and Fl) say that the *saltarello* following starts on the third step, which we interpreted as meaning a half-bar with two steps, (or a *meza ripresa* when done sideways) and then starting the *saltarelli* on the third step. For PnG this works well, as a half-bar of music matches an apparent half-bar step. Unfortunately, PnD clearly calls for four *passetti*, has only half a bar of music, and doesn't mention starting the *saltarelli* early, while PnA has only three *passetti*, starts the *saltarelli* on the third one (i.e. after half a bar), but then has a full bar in the music. This entire section shows considerable variation in the different sources, and alternate reconstructions are very obviously valid.

Section V: PnD and PnG repeat the music for the first section again at the end, which is necessary in order to resolve the piece musically. None of the sources give any indication that the steps for the first section are to be repeated, but we decided to include them. It is possible that the music was meant to indicate that the dance should be repeated, but this would still leave the piece unresolved at the conclusion of the repeat.

Repeat: We chose not to have a repeat as, in this reconstruction, the dancers end as they started. The variation to use if the dance is repeated, with the woman leading from the left, is conjecture.

Music Notes

I. Bassadanza time

II.

III. Quadernaria time

IV. Saltarello time

V. Bassadanza time

9

16

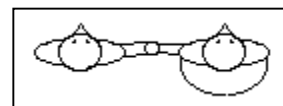
23

Except for the issues raised above, no changes were made to the music.

Rostiboli, by Domenico.**One couple.****Difficulty = Level 2**

Steps: Sempio (in 6), Doppio (in 4 and 6), Saltarello (in 6), Ripresa (in 6), Movimento, Meza volta, Volta del Gioioso.

Start: Side by side, facing up the hall, holding hands, Woman on the right.



Starting Position

Section I (10 bars in 6/4, played twice)

[Introduction of two bars on accompanying tape.]

1-2 Ripresa Left, Ripresa Right. Drop hands.

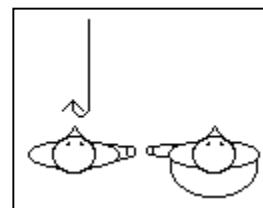
3-5 Man Sempio Left, Sempio Right, Doppio Left, Doppio Right ending with Meza volta Right.
(*Man and Woman are now 8 steps apart, facing each other.*)

6-7 Both Ripresa Left, Ripresa Right.

8-10 Man returns with Sempio Left, Sempio Right, Doppio Left, Doppio Right ending with a Meza volta Right, and taking hands.

(*Man and Woman are side by side again, Woman on the right.*)

1-10 (2nd time) Repeat, but Woman leaves and returns, instead.



Bars 8-10

Section II (8 bars in 6/4, played twice)

11-12 Ripresa Left, Ripresa Right.

13-16 Both Sempio Left, Sempio Right, Doppio Left, Doppio Right, Doppio Left. Drop hands.

17-18 Volta del Gioioso, then take hands.

11-18 (2nd time) Repeat.

Section III (8 bars in 6/8, played twice)

19-26 (twice) 16 Saltarelli, starting on the Left. Drop hands.

Section IV (8 bars in 6/8, played twice - Two bars are danced to as if one bar in 4/4)

27 Man Movimento.

28 Woman Movimento.

29-30 Man Doppio Left.

31 Woman Movimento.

32 Man Movimento.

33-34 Woman Doppio Left up to Man.

27 (2nd time) Man Movimento.

28 (2nd time) Woman Movimento.

29-30 (2nd time) Man Doppio Right.

31 (2nd time) Woman Movimento.

32 (2nd time) Man Movimento.

33-34 (2nd time) Woman Doppio Right up to Man. Take hands.

(*End side by side, facing up the hall, Man on left, holding hands.*)

Repeat the dance, Woman doing everything first.

Teaching Notes

In Bar 10 the man's *meza volta* will cause him to lose eye contact with the woman. If the dancers do not like this, see the note for Bar 10 below.

Recordings

Forse - Two-note introduction. Works with this reconstruction. Repeats.

Mesura - Four-bar introduction. Works with this reconstruction. Repeats.

Music Leonardo - Three-bar introduction. Works with this reconstruction. Repeats.

Musica XV - Two-bar introduction. The first ten bars thereafter are quieter, and sound like an introduction, but aren't. Nice and lively. In between Section I and II there are twenty extra bars. One solution is to repeat Section I over again, (both times); the music isn't the same, but the number of bars is correct. Section III is rather fast, and it may be easier to drop the *saltarelli* to half speed and only do eight (in 4/4 style) of them. The dance is not repeated.

Sonare - No introduction. Works with this reconstruction. Repeats.

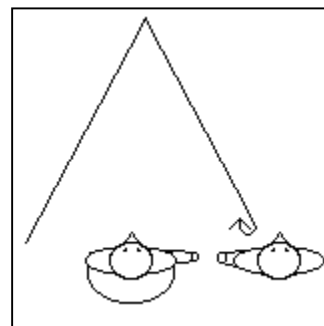
Dance Notes

The dance is called *Rostiboli*, *Gioioso*, or *Rostiboli Gioioso* (with varying spellings) in different sources. There is also a three-person version by Guglielmo.

The Sc version starts with the *saltarello* section, then has Section IV, and ends with the *bassadanza* sections, which are first in all the other versions. This may be a mistake, but it is notable that many *balli* start with a section of *piva* or *saltarello*, and that *Roti Bouilly Joyeux* from the Brussels manuscript starts with the *pas de Brebant*, which is equivalent to *saltarello*.

The version in NYp is slightly different, resulting in the leading person always being on the left side. It is possible that the dance was always meant to be that way and only NYp described it clearly, but we have treated it like a different version. The differences are outlined in Bar 10 and Bars 27-34 (2nd time) below.

Bars 8-10: PnA and PnG do not indicate that the man returns to the woman, and it is possible that in that version the man travels even further from the woman, instead. She would then catch up with her two sets of two *sempii* and two *doppii*. As there is no turn, the *riprese* done while the partners are separate would have the woman facing the man's back, and this seems unlikely. The other sources all specify that he is to return to her, and we chose to do so, as it produces a more interesting dance.



Bar 10: When the man does his *mezavolta* right, at the end of the bar, he is turning his back on his partner, which is liable to be disturbing to some dancers.

A solution for this is to have the man do his *mezavolta* backwards, pivoting counterclockwise on his right foot, which will allow him to maintain eye contact.

NYp version showing Man's path in Bars 3-5 and Bars 8-10

The alternate version from NYp does not have this problem as the man goes to the right-hand side of the woman (literally "*mano di sotto*"). Although it isn't specified, she presumably returns to her place on the right side when she does this part.

Bars 11-12 (2nd time): NYp states that these *riprese* are *presi*, and Sc calls for only one *ripresa* here. The instructions given in PnA are for a repeat of the steps done before, and the music is also exactly repeated, so there seems no reason to use faster, or only one, *riprese*.

Bar 27-34 (2nd time): Aside from NYp, the sources either say to repeat this section, presumably identically, or, in the case of Fn and Fl, specify identical steps. The only problem with this is that, if the dance is repeated, the

We omitted an apparently-supurfluous rest in Bar 5. At the beginning of Bar 11 we omitted an extra F (following Sparti's suggestion).

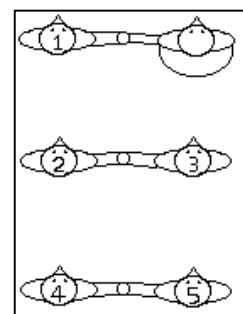
In the *saltarello* section, 15 bars of music (7.5 repeated) are given but the choreography calls for 16 bars. We have added the final 3 notes of the section, in keeping with the general pattern of the music for this dance. In the section immediately following, we deleted the opening minima (which was perhaps meant as a pickup from the previous section).

The last section is apparently in *piva* time, and should be played more quickly than the *saltarello* section (also transcribed in 6/8). In this section, as in *Petit Riense*, two bars of music correspond to one *doppio*.

Sobria, by Domenico. Five men and one woman.**Difficulty = Level 4**

Steps: Sempio (in 6), Doppio (in 6), Piva (in 4), Saltarello (in 4 and 6), Meza Ripresa (in 4), Mezavolta, Voltatonda, Reverenza.

Start: Man 1 and Woman in front, holding hands, Woman on the right. Man 2 and Man 3 are four steps behind them, holding hands, Man 3 on the right. Man 4 and Man 5 are four steps behind them, also holding hands, Man 5 on the right. Everyone is facing up the hall.



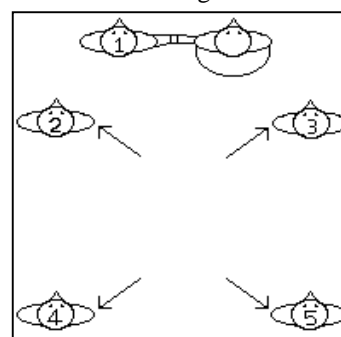
Starting Position

Section I (5 bars in 3/4, three times)

1-5 (3 times) 1 bar of introduction (no movement), and 14 Saltarelli, starting on Outside foot, (Man 1, Man 2 and Man 4 on Left, Woman, Man 3 and Man 5 on Right.)

Section II (10 bars in 2/4)

6-9 Man 2 does 4 Meze Riprese Left and forward a little,
as Man 3 does 4 Meze Riprese Right and forward a little,
as Man 4 does 4 Meze Riprese Left and backward a little,
as Man 5 does 4 Meze Riprese Right and backward a little.
(*Men 2,3,4 and 5 have formed a square shape, approximately eight steps on each side. (This will be referred to as the square for the rest of the dance.) Man 1 and Woman are about two steps in front of them.*)

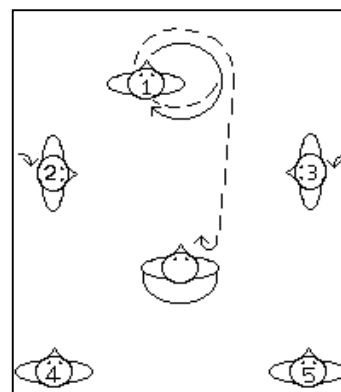


Bars 6-9

10-12 Woman and Man 1 take right hands and Piva Left, Piva Right, Piva Left, circling each other back to place. Drop hands.

(*Man 1 ends facing up the hall, Woman is facing down.*)

13-15 Woman Piva Right, Piva Left, Piva Right ending with Mezavolta Right,
as Man 2 and Man 3 turn as she goes by so they end facing in her general direction.
(*Woman is in the center of the square, facing up the hall. Man 1 is in front of the square, facing up the hall. The other four men are all looking at the woman.*)



Bars 10-15

Section III (4 bars in 6/4, three times)

16 Man 2 and Man 3 Doppio Right up to Woman.

17 Man 2 and Man 3 Reverenza Left and try to touch Woman's hand,

as Woman ends with a small Step Right Backwards, indignantly.
18 Beat 1 = Woman, Man 2 and Man 3 Mezavolta (Step Left, turning counterclockwise.)

Beats 2-3 = Man 2 and Man 3 Hop on Left foot.

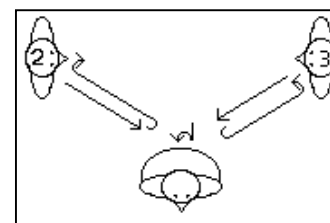
Beats 4-6 = Man 2 and Man 3 start a Saltarello Right.
(*This saltarello is quite slow.*)

19 Beats 1-3 = Man 2 and Man 3 finish the Saltarello Right, returning to their place in the square.

Beat 4 = Man 2 and Man 3 Mezavolta (Step Left, Man 2 turning clockwise, Man 3 counterclockwise, ending facing each other.)

Beat 5 = Man 2 and Man 3 bring Right foot beside left, ending with weight on both feet.

Beat 6 = Pause.



Section III, 1st Time

(Woman is now facing down the hall, in the center of the square. Men 2 and 3 are facing each other. The other three men are still facing up the hall.)

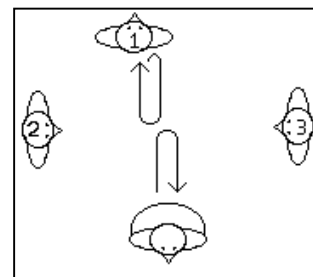
- 16-19 (2nd time) Man 4 and Man 5 do the same as Man 2 and Man 3 did,
as Woman responding similarly,
Man 1 ends with a Mezavolta Right.

(Man 1 is facing down the hall and Woman up, while the others are facing inward across the set.)

- 16-17 (3rd time) Man 1 and Woman Sempio Left, Sempio Right, Doppio Left, ending with a fast Reverenza Right (on the last two beats of the bar), touching left hands.

- 18-19 (3rd time) Man 1 and Woman Doppio Right, Doppio Left, turning to the right to return to their places.

(Man 1 is back in his place, outside of the group, facing up the hall, Woman is in the center of the square, facing down the hall. The other four are still facing each other across the set.)



Bars 16-19, 3rd Time

Section IV (3 bars in 4/4, 3 bars in 6/4, 1.5 bars in 4/4, twice)

- 20-21 Man 2 and Man 3 Saltarello Left, Saltarello Right, passing right shoulders, into each other's places.

- 22 Man 2 and Man 3 Saltarello Left to Woman.

(Man 2 and Man 3 are behind Woman, Man 2 to her left and Man 3 to her right.)

- 23 Man 2 motions with his right hand at Man 3 and points at Woman.

- 24 Man 3 motions back with his left hand that he doesn't want to.

- 25 Beats 1-2 = Woman notices movement of men behind her,

Beats 3-4 = Woman Mezavolta Right, angrily,

as = Man 2 and Man 3 Mezavolta Left.

Beats 5-6 = Man 2 and Man 3 Hop on Left

- 26 Man 2 and Man 3 Saltarello Right to their new places.

(Man 2 on the right side of the hall, Man 3 on the left.)

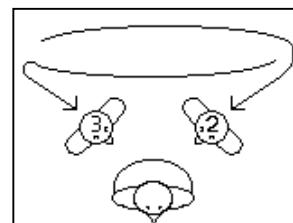
- 27 (half bar) Man 2 and Man 3 Mezavolta (Step Left, Man 2 turning counterclockwise, Man 3 clockwise, ending facing each other) and bring Right foot beside left, ending with weight on both feet.

(Man 2 and Man 3 are facing each other across the square, Man 2 on the side that Man 3 started on, and Man 3 on Man 2's original side. Woman is facing up the hall.)

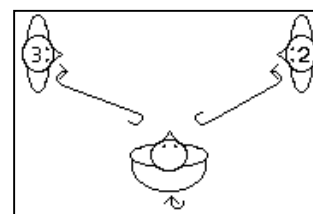
- 20-27 (2nd time) Man 4, Man 5 and Woman repeat,

- as Man 1 ends with a Mezavolta Right.

(Man 1 and Woman are facing down the hall, while the others are facing inward across the set.)



Bars 20-22



Bars 25-27

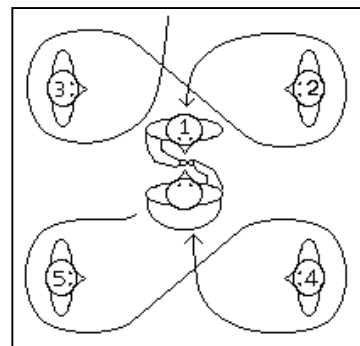
Section V (10 bars in 3/4)

- 28-35 Man 1 8 Saltarelli, starting Left, in a figure-8, passing between Man 2 and Man 3, going clockwise around Man 3 and counterclockwise around Man 2; he ends in the middle, facing down the hall, and touches Woman's right hand.

- as Woman 8 Saltarelli, starting Left, in a figure-8, passing between Man 3 and Man 5, going counterclockwise around Man 5 and clockwise around Man 4; she ends in the middle, facing up, and touches Man 1's right hand.

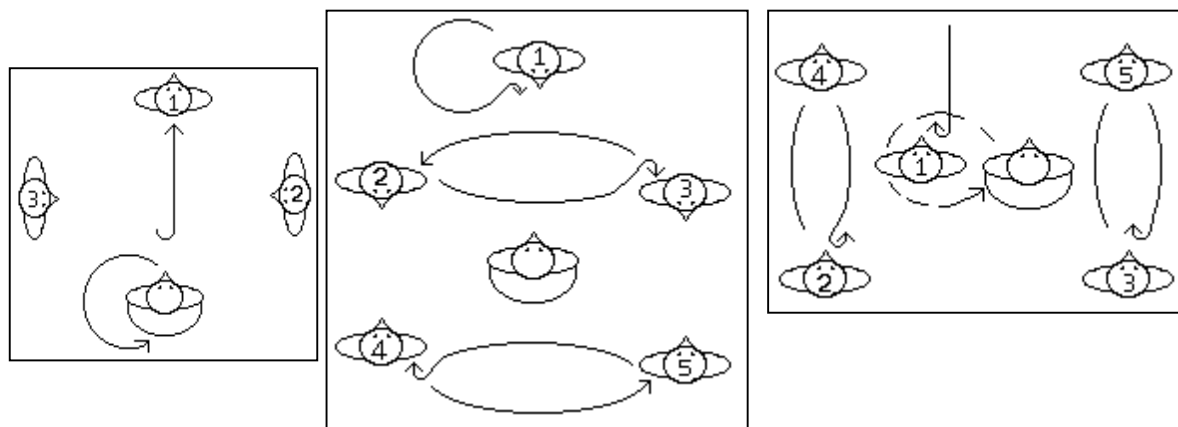
- 36-37 Man 1 Saltarello Left, Saltarello Right, turning to the left and returning to his place.

- as Woman Voltatonda (Saltarello Left, Saltarello Right, counterclockwise.)



Bars 28-35

(Woman ends in center of square, Man 1 in his usual spot outside of it, both facing up the hall.)

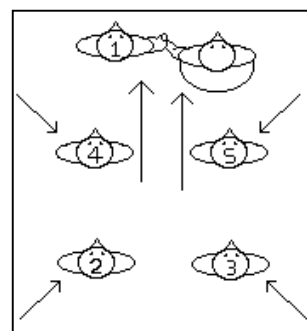


Bars 36-37

Bars 38-41, 1st TimeBars 38-41, 2nd Time
(Woman's Path Shown Dashed)

Section VI (4 bars in 2/4, three times)

- 38-41 Man 2 and Man 3 switch places with 4 Pive (Man 2 starting on Right foot, Man 3 on Left), passing right shoulders, turning to face down the hall at the end,
- as Man 4 and Man 5 do the same (Man 4 starting on Right foot and Man 5 on Left), turning to face up the hall at the end,
- as Man 1 Voltatonda (4 Pive, starting Left, counterclockwise), ending with a Mezavolta Right. (Man 1, Man 2 and Man 3 are facing down the hall, the other three are facing up. All dancers are in the positions from which they started Section III.)
- 38-41 (2nd time) Man 2 and Man 4 switch places with 4 Pive, starting Right, passing right shoulders, Man 2 ending with a Mezavolta Left,
- as Man 3 and Man 5 do the same, starting Left, Man 3 ending with a Mezavolta Right,
- as Man 1 comes to Woman with 4 Pive, starting Left, ending with a Mezavolta Right,
- as Woman Voltatonda (4 Pive, starting Left, counterclockwise.) (Everyone is facing up the hall. Man 1 and Woman are in the center of the square, Man 1 on the Left. Man 4 and Man 5 are in the upper corners of the square, Man 4 on the left, and Man 2 and Man 3 are in the lower corners, Man 2 on the left.)
- 38-41 (3rd time) Men 2, 3, 4, 5 close in with 4 Meze Riprese, on Inside feet (Man 2 and Man 4 on Right, Man 3 and Man 5 on Left),
- as Man 1 and Woman escape with 4 Pive, starting Left. (End with everyone in the starting position, facing up the hall, Man 1 and Woman in the lead, but the other men having exchanged positions, Man 4 (on the left) and Man 5 in the middle, and Man 2 (on the left) and Man 3 at the rear.)

Bars 38-41, 3rd Time

Recordings

Mesura - Extra five-bar introduction. Works with this reconstruction. Section I and Section V are very strongly in 3/4 time, so our reconstruction of the *saltarello* may be difficult to do to them.

Dance Notes

Cornazano notes that this dance is the counterpart to *Mercanzia*, as the woman in *Sobria* only dances with her partner.

This dance is notable in its lack of details. There are many places, especially with turns, where the exact steps taken and foot which is moved are not specified. It is possible that this information was accidentally left out of the manuscripts and, by including our best guess at them, we are supporting that philosophy. However, it is at least as likely that the dancers were trusted to be able to perform the intent of the dance without having to memorize a specific sequence for every moment of it. In some dances a particular series of steps doubtless was the intent of the dance, but this dance is very theatrical, so the exact method of turning around was doubtless much less important than, for instance, that the woman should glare with annoyance at the men who are harassing her.

Bar 1: PnD starts with a *movimento*, but this has been presumed to be part of the *saltarelli* that follows. No starting foot is given, so the outside foot was chosen in order that the four men that do *meze riprese* immediately afterwards will be on the correct feet.

Section I: The music for this section is clearly in 3/4 rather than 6/8. We have had the arrangement support a 6/8 rhythm, in order to make it easier to do our reconstruction of the *saltarelli* to this music.

Bars 6-9: No starting foot is given for the *meze riprese*, but the inside one is the obvious choice.

The exact size and shape of the formation that the four men end up in is not specified. They are said to be "*in quadro*" or "*in quadrangolo*", which is probably a square shape (as opposed to a rectangle, for instance), as at the end of the dance they exchange places across the square with the same steps as they do along the side of the square. In both these later exchanges the distance is covered by 4 *pive*, which should be about 8 or 12 steps. The starting distance between the middle two men and the last two men is only four steps apart, so we presumed that the *meze riprese* widen the set up and down as well as across it. Ending in a square about eight steps across works well, as it enables the men to change places with four *pive* without being too cramped, but doesn't put Man 2 and Man 3 too close to the front couple.

Bar 10: No starting foot is given in the sources.

Bars 13-15: No instruction is given in the sources for Men 2 and 3 to turn, but they will need to do so at some point in order to approach the woman. They might, instead, do a pivot immediately before they do the *doppio* in Bar 16, but we felt that a gradual turn, focusing on the woman, is more in keeping with the theme of the dance.

Section III, (1st two times): The description of this part of the dance lacks many details, which we have filled in, and the timing is also unclear. Alternate interpretations are very viable. What follows is a discussion of the general problems, while specific decisions regarding particular bars are given by their bar numbers.

The length of this section is clearly four bars but how exactly the steps fit into the music is not obvious. The first bar presumably takes the *doppio*, and the second has the *reverenza*. The rest of this section, which may start in the second bar, has the woman withdraw, the three dancers turn, the men hop (perhaps as they turn), the men return to their places with a *saltarello* (a *doppio* in Rvat), and, in PnD only, the men turn to each other and do a *posada*.

For our reconstruction, we chose to have the woman step backwards at the end of the second bar, as an immediate response to the men attempting to take her hand, and then to have a half-bar for both the turn and hop that occurs before the *saltarello* and for the turn and pause that appear after it. The drawback is that the *saltarello* itself is performed half in one bar and half in another, which can be quite awkward. The music does, however, have a distinctively different half-bar at the beginning of Bar 18 (the third bar), which fits this solution. (Also, it is worth keeping in mind that this barring is a modern notion that would not have been a concern of 15th-century dancers;

the sources simply indicate a section of music that we have subdivided into four bars. There is no reason to believe steps must always begin at our bar lines, though they almost always do.)

An alternate solution is that the woman withdraws and the dancers turn in the third bar, and the last bar is for the *saltarello*, the men's turn and the *posada*. One problem with this solution is that there is a lot done at the very end of the last bar, especially when using a reconstruction of the *saltarello* with the hop at the end. (If this alternate reconstruction is correct, it might explain why Cornazano would turn the *saltarello* into a *doppio*, in order to leave room for a turn and closing feet, even if he did forget to include the extra instructions.) Another problem is that the third bar seems rather long for movements that could be done in half a bar, and would be more dramatic if done quickly in response to the woman's indignation.

Another solution is that the woman's step backwards and the turns are done at the end of the *reverenza*, in the second bar. This then leaves the third bar for the *saltarello*, and the fourth bar for a more leisurely *mezavolta* and a half-bar pause, but the second bar is very crowded. It is also strange that Cornazano would leave out an entire bar of the dance.

A further hindrance to working out this section of the dance is that the foot on which steps are done is not clear. After the *reverenza* left the men turn, do a *salto* or *salteto* (perhaps as part of the turn), and then a *saltarello* starting on the right. The turn and the *salto* do not have a foot assigned to them, and the method for the turn is not even given. After a *reverenza* left, the next foot used will normally be the left. The usual default for a *mezavolta* is a pivot on the foot already on the floor (rather than using the foot that is ready to be stepped on). And a *salto*, if it is a hop and not a leap, will also not change the foot used next. But if this pattern is followed, the *reverenza* left would be followed by a *mezavolta* right, a hop on the right foot, and then the left foot would be ready to step next, while the right is actually required for the *saltarello* that follows.

Possible reasons for this apparent inconsistency, aside from scribal errors, include that the turn is something that does change feet, such as a step, or that the *salto* is a leap from one foot onto the other, rather than a hop. (However, the dance *Jupiter* has a few occurrences of what appear to be a leap, and the instructions to do so, such as "*butando se sulo pede drito*", are used instead of *salto*.) The solution we chose, making the *mezavolta* be a step on the left foot, is only one possibility

Bar 17, (1st two times): The sources do not say that the woman takes a step, PnD merely saying "*tiri si uno poco indrieto*". Her movement backwards may be more correctly a recoil without any movement of the feet.

Bar 18, (1st two times): No details are given for the *mezavolta*. We decided to have it accomplished with a step, rather than the usual pivot, in order to put the men on the correct foot for the *saltarello* that shortly occurs. It is possible that the men's *mezavolta* is accomplished during the hop that we place after it. In this case the hop ("*salteto*" or "*salto*" in the manuscripts) might be a leap from the right foot to the left, in order to leave the men ready to do a *saltarello* on the right.

Bar 19, (1st two times): The *mezavolta* appears in PnD as an instruction that the *saltarello* should be done "*como uno poco di volteta*", and also says that the dancers end facing each other. That the turn isn't described as a *mezavolta* is perhaps because the turn is less than 180 degrees, the two men already being at an angle as they return to their places. This also indicates that they turn toward each other, rather than both turning the same way, so that both are doing a small turn, rather than one a big turn and the other a small one.

Bar 19 (1st two times) and 27: Both these bars end, in PnD only, with a "*posada*" or a "*possa*". What exactly this means is uncertain, but it may be a pause, some sort of mimed gesture (as in "a pose"), or simply ending with the feet together and weight on both. We are interpreting it as the last with, if there is extra time, a pause, but perhaps the intent was a mimed gesture between the two men, probably indicating that they really weren't all that interested in the woman. (See also the notes for Marchesana and Tesara, which also include this step.)

Bar 17 (3rd time): No hand is mentioned, but it is in the singular, so we chose to have them touch left hands, so that they will be starting to curve back to place.

Bar 18 (3rd time): No specifics are given as to how the dancers turn in order to return to their places. It is unlikely to be a pivoting *mezavolta* at the end of Bar 17, as that bar already has a *reverenza* added to it. Because the return path is one step larger than the path taken to come together (two *doppii* instead of two *sempii* and a *doppio*), a curving path can be easily accommodated, and we had them curve to the right because the first step is on the right foot.

Section IV: This section is very similar to Section III, and the timing is also uncertain. The three *saltarelli* that the men take in Bars 20-22 clearly fit that music. Then come three bars of *bassadanza* music, followed by what we decided were an upbeat and one and a half bars of *quaternaria*. To fit into this are:

- a gesture on the part of one man,
- a response by the other,
- they and the woman turning around,
- the men doing a *salto*,
- the men leaving with a *saltarello* on the right,
- and the men ending with the same turn (this time specified as a *mezavolta*) and *possa* that ended their retreat in Section III.

Because we had the last turn and *posada* take half a bar in Section III we chose to have them do so here, and the *saltarello* should take one bar before that. This left the two gestures and the turn to each fit into one bar of *bassadanza*, with the *salto* on the upbeat.

Bar 20: No starting foot is given.

Bars 20-21: The side on which the men pass each other is not given in the sources.

Bars 23-24: It is not clear which man signals first and which second, but the first does use his right hand and the second the left. We decided that were using the hand closer to the other man, which prompted the decision about which signaled first.

Bar 25: The men are clearly told in PnD to turn at the same time as the woman turns ("*in quello instante che se volta la dona*") but we decided to put their turn a bit later, as a reaction to her turn, presuming that within the same bar would be close enough. No details were given for the *mezavolta* so we used a pivot for dramatic effect, but a *doppio*, done with menace by the woman and by the men with a sudden recollection that they had pressing business elsewhere, would be as effective.

Bar 27 (2nd time): Man 1's *mezavolta* is not mentioned and should perhaps be done as he starts his figure-8, with the first *saltarelli*.

Bars 35-36: Which hand to use, and Man 1's method of turning in order to return to place, are again, as in Bars 17-18, not specified, and our decisions were reached in a similar manner. Because the two *saltarelli* of Bars 36-37 are more than enough to return to his place, Man 1 includes his *mezavolta* with those steps, and turns to the left as he is starting on that foot. The hand the dancers use to touch is then the right.

Bars 38-41, (1st and 2nd time): The side on which Men 2-5 pass each other isn't specified, so we chose right, but left might be easier for the second time for people who are used to heys. No starting foot is given so we chose the one that puts them on the correct feet for the *meze riprese* that follow.

There are no turns mentioned at the end of each pass. The turn at the end of the first is obvious, but facing up the hall at the end of the second is not; it is possible that they all move in from an outward-facing direction.

There is also no turn mentioned for Man 1 when he arrives beside Woman. If she turns, instead, they would leave out of the bottom of the square.

Bars 38-41 (3rd time): The direction that Man 1 and Woman escape isn't specified, so we presumed forward.

Repeat: No repeat is specified in PnD, although the music ends with a repeat of the first bar (which we have not included in our reconstruction.) A repeat may have been expected, presumably done exactly the same, except that the men previously in the middle will be at the end.

Music Notes

The musical score is written on six staves, each representing a different section of the piece. The sections are labeled as follows:

- I. Saltarello time**: The first staff, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 3/4. It ends with a repeat sign and a '3x' multiplier.
- II. Piva time**: The second staff, starting with a treble clef and a key signature of two flats. The time signature is 2/4. It ends with a repeat sign and a '3x' multiplier.
- III. Bassadanza time**: The third staff, starting with a treble clef and a key signature of two flats. The time signature is 6/8. It ends with a repeat sign and a '3x' multiplier.
- IV. Quadernaria time**: The fourth staff, starting with a treble clef and a key signature of two flats. The time signature is 4/4. It ends with a repeat sign and a '3x' multiplier.
- V. Saltarello time**: The fifth staff, starting with a treble clef and a key signature of two flats. The time signature is 3/4. It ends with a repeat sign and a '3x' multiplier.
- VI. Piva time**: The sixth staff, starting with a treble clef and a key signature of two flats. The time signature is 2/4. It ends with a repeat sign and a '3x' multiplier.

The score includes bar numbers 9, 16, 22, 28, and 35, indicating the start of each section. The key signature remains consistent throughout, with two flats (B-flat and E-flat).

PnD contains a number of places where the steps and the music do not match, or the music was highly ambiguous. We did not have access to the Rvat manuscript, so on this piece of music we have used A. William Smith's transcription of it to supplement PnD and have largely followed Smith's suggested transcription (which combines the two). We chose to change Bars 26-27 from *bassadanza* time to *quadernaria* time to fit the reconstruction; PnD indicates this change while Rvat apparently does not.

One major difference that we have retained is that of key. PnD omits a clef but includes two flats in the key signature. We assert that there is only one way to place a B-flat and an E-flat a fifth apart on the staff (as shown in the manuscript), and so have inferred the transcription above, starting on D. (We are assuming that the second flat is an E, in keeping with standard practice then and now.) Smith's transcription of Rvat indicates 2 flats a *third* apart in the key signature. In his modern transcription Smith transposes the entire line up a third and drops the second flat, assuming the clef was in the wrong place. Marrocco transcribes it with the same pitches that we have used (though there are other differences caused primarily by the fact that Marrocco did a straight transcription of PnD rather than working in information from Cornazano).

If we believe the transcription we have made, then *Sobria* presents an interesting challenge: it is the only piece from this period that we have seen that is written in the Locrian mode. Theorists a century later shunned this mode as impractical, we think for good reason. It's difficult to write polyphony when the scale does not contain a perfect fifth! We attempted a two-part arrangement, not feeling brave enough to try three, but we have no real idea how a fifteenth-century composer would have arranged a piece in Locrian, so we're just guessing.

Spero, by Domenico (Guglielmo?). One man and two women. Difficulty = Level 3

Steps: Sempio (in 4), Doppio (in 4), Saltarello (in 6), Saltarello Tedesco, Piva (in 6), Ripresa (in 6), Ripresa Portuguesa (in 6), Meza volta, Voltatonda, Volta del Gioioso, Reverenza, Movimento



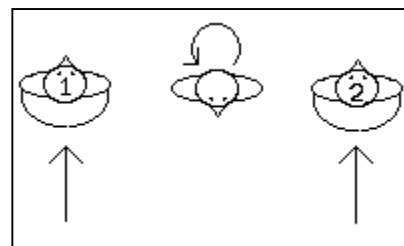
Starting Position

Start: Woman 1 on the left, Man in the middle, Woman 2 on the right, holding hands, facing up the hall.

Section I (4 bars in 6/8, played twice) (2 bars are danced to as if they are one bar in 4/4)

[Two-bar introduction on accompanying tape.]

1-4 (twice) 4 Saltarelli Tedesci, starting Left



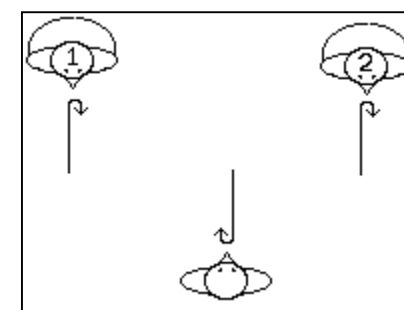
Section II (4 bars in 6/8, played twice) (2 bars are danced to as if they are one bar in 4/4)

5-8 Man Sempio Left, Sempio Right, Doppio Left.

5-6 (2nd time) Women Sempio Right, Sempio Left.

7-8 (2nd time) Women Doppio Right,
as Man Meza volta (Doppio Right).

(*Man is facing down the hall, standing between Women, who are facing up the hall.*)

Bars 7-8 (2nd time)

Section III

Section III (2 bars in 4/4)

9-10 Saltarello Tedesco Left, Saltarello Tedesco Right
ending with a Meza volta Right.

(*Dancers are about 12 steps apart, Man facing up the hall, Women down.*)

Section IV (6 bars in 6/8)

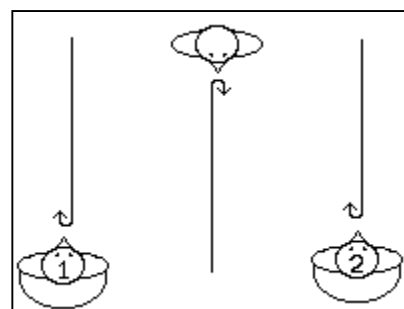
11-12 Saltarello Left, Saltarello Right, coming together.

(*Man is between Women, facing up the hall, while they face down.*)

13-14 Saltarello Left, Saltarello Right ending with a
Meza volta Right.

(*Dancers are about 12 steps apart, Men facing down the hall, Women up.*)

15-16 Ripresa Left, Ripresa Right.



Bars 11-14

Section V (8 bars in 6/4)

17 Reverenza Left, stepping back on the left foot on the last beat.

18-19 2 Riprese Portugese, Right and Left, moving forward.

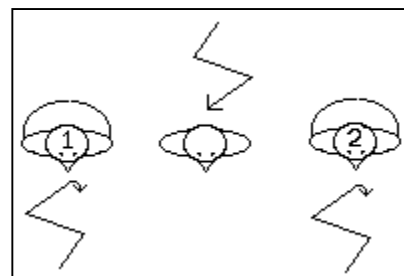
20 Ripresa Portuguesa Right forward, Women ending with a Meza volta Right.

(*Dancers are in a line again, Man in the middle, all facing down the hall.*)

21 Ripresa Left.

22-23 Volta del Gioioso.

24 Reverenza Left.



Bars 18-20

Section VI (12 bars in 6/8)

- 25-27 Man and Woman 1 (the one on his right) take right hands and circle with Piva Left, Piva Right, Piva Left, back to place.
- 28-30 Man and Woman 2 take left hands and circle with Piva Right, Piva Left, Piva Right.
- 31 Man Movimento.
- 32 Women Movimento.
- 33-34 Man Voltatonda (4 Steps, starting Left, counterclockwise, each step taking half a bar.)
- 35-36 Women Voltatonda (same as Man).
(Dancers are facing down the hall, Woman 2 on the left.)

Repeat the dance, Women taking each others' roles. (The only difference is that Woman 2 will circle with Man first, in Section VI.)

Recordings

Forse - Four-bar introduction (enough time to do two *saltarelli tedeschi*). Section V is only seven bars long; the easiest modification is to leave out the last *reverenza*, in Bar 24. The dance is played twice.

Sonare - Four-bar introduction (enough time to do two *saltarelli tedeschi*). Section V is only seven bars long; the easiest modification is to leave out the last *reverenza*, in Bar 24. The phrasing of Section IV and of Bars 31-36 do not match this reconstruction very well, but the number of bars do, so, when in doubt, count rigorously and all should turn out correctly. The dance is played twice.

Dance Notes

PnA and PnG give the choreographer as Guglielmo, while the three other sources attribute the dance to Domenico.

Bars 1-4 and 9-10: In Bars 1-4 the *saltarelli tedeschi* (which are referred to as *doppi in tedesco* in all except NYp) are to be done "*battendo il tempo inanti*" (beating the *tempo* ahead). In Bars 9-10 all except NYp instructs that they are to be done "*battendo il tempo in gallone*" (beating the *tempo* to the flank). This may mean that the *meza ripresa* of each *saltarello tedesco* is to be done moving forward in the first section, and later in its normal sideways direction, or at an angle as in the *ripresa portuguesa*. For this reconstruction a normal *saltarello tedesco* was chosen.

It is also possible that these instructions have to do with a different way of performing the *saltarello tedesco* in 6/8 rather than in 4/4 time. It seems unlikely in this case, however, as the first section, although in 6/8 time, uses two bars for one *saltarello tedesco*, which is equivalent to one bar in 4/4 time.

Bars 5-6 (2nd time): The women are actually instructed to start the *sempio* on the left, but this would put them on the wrong foot for the *saltarello tedesco* left, in Bar 9, so it is presumed to be an error.

Bar 17: All the sources except NYp follow the *reverenza* with a *sempio* left backwards. This *sempio* would take an extra half-bar, which is not present in the music. NYp merely says to draw the left foot back, which can easily be added to the same bar as the *reverenza*, and is clearly required in order to change weight for the next step, which is to the right.

Bars 33-36: The *voltatonda* is actually given as a *doppio*; however, NYp adds that they all end it putting the right foot forward. For the repeat of the dance, the dancers will need their left feet free, so adding an extra step to the *doppio* is required. Rather than referring to it as a *doppio* and a step we described it as four steps; however, it is possible that it was actually done as a *doppio* and at the end of the women's *doppio* all the dancers then put their right feet forward ready to start over. (See also Volta in Piva, in the Voltatonda Section of the Steps Chapter.)

Repeat: As is usual, NYp, Fn and Fl call for a repeat, while PnG and PnA do not. We decided on a repeat, as the dancers end the first time through the dance facing down the hall, and with the women on opposite sides (relative to each other) as when they started. After the repeat they should end exactly as they started.

Music Notes

The musical notation is presented in six systems, each with a section label above it. The first system is labeled 'I. Piva time' and contains two measures. The second system is labeled 'II.' and contains two measures. The third system is labeled 'III. Quadernaria time' and contains two measures. The fourth system is labeled 'IV. Saltarello time' and contains two measures. The fifth system is labeled 'V. Bassadanza time' and contains two measures. The sixth system is labeled 'VI. Piva time' and contains two measures. Bar numbers 8, 15, 23, and 31 are indicated at the start of the second, third, fourth, and fifth systems respectively. The notation includes various note values, rests, and repeat signs.

We made several changes to the music for this dance.

In the first section, we made two changes, both by changing semibreves to breves: Bar 2 Note 3, and Bar 3 Note 1. In the latter case, Sparti reports that PnA indicates this change. In both cases we made the change to produce the correct amount of music with sensible barring.

In Bar 5, we "bound" the pair of quavers to the preceeding semibrevis, which resulted in the first semibrevis of the bar being transcribed as a dotted quarter instead of a quarter. Similarly, we transcribed the last note of Bar 7 as a dotted quarter for rhythmic considerations.

The manuscript provided seven bars of music for the *bassadanza* section (Bars 17-24) but the choreography required eight bars. We added Bar 21 (two Bs) in keeping with the progression of the line.

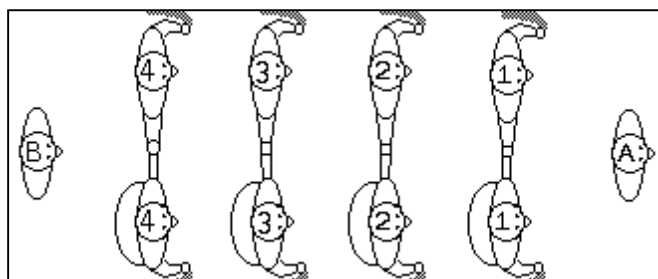
In Bar 31, the dotted rest is conjecture; treating the following minima as a pickup produced problems later on, so a judgement call is needed.

The first two sections appear, musically, to be in *piva* or *saltarello* time; however, the choreography calls for *saltarelli tedesco*, which are usually done in *quadernaria* time. As we are treating 6/8 measures in *piva* time as half the length of measures in *quadernaria* time, we kept the barring in *piva* rather than introducing triplet notation or unusual time signatures.

Tesara, by Domenico.**Six men and four women.****Difficulty = Level 4**

Steps: Doppio (in 4), Saltarello (in 6), Piva (in 6), Meza Ripresa (in 3 [in Section II] and in 6 [in section VI]), Meza volta, Movimento.

Start: Everyone is facing up the hall. Man A is at the front of the group, and behind him, each spaced three steps behind the next, are Couple 1, Couple 2, Couple 3, Couple 4, and Man B. Each couple holds hands and starts about two steps apart (wide enough for a person to stand between them), with the woman on the right. The eight dancers in couples have a ribbon each, held in their free hands. (Strips of cloth about 45 by 12 inches work well for the ribbons.) The ribbons can be moved around and held in either hand, as desired by the dancers. When the ribbon needs to be in a particular hand, this will be mentioned.



Starting Position

Music: The dance is done in 6/8 throughout, but the speed changes in different sections depending on whether the original section was in *saltarello* time or *piva* time (which is faster). We have indicated this difference in the section headers by noting the music as being either in 6/8 or in (faster) 6/8, while the music is marked with *saltarello* or *piva*.

Section I (3 bars in 6/8, three times)

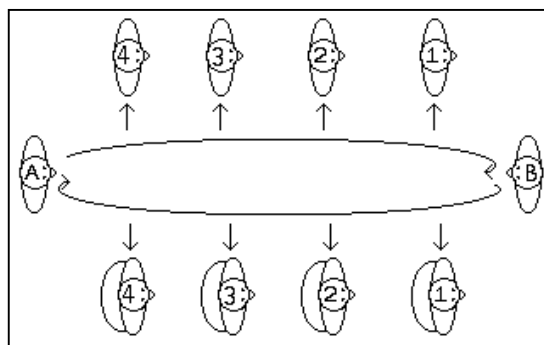
1-3 (3 times) 1 bar of Introduction and 8 Saltarelli, starting Left.

Section II (11 bars (faster) 6/8, played twice)

4 as Couples separate with a half-bar Meza Ripresa, Men Left, Women Right, Man A ends with a Meza volta Right.

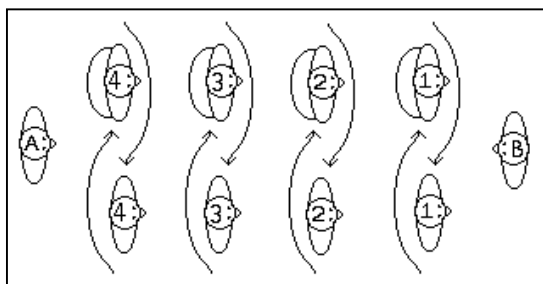
(There is now an empty passage in the middle of the set, just wide enough for two men to pass each other. Man A is facing down the hall, toward Man B, while everyone else is still facing up the hall.)

5-8 Man A and Man B Piva Left, Piva Right, Piva Left, Piva Right, ending with a Meza volta Right, passing right shoulders and ending in each other's places.



Bar 4 and Bars 5-8 (1st time)

- 9-10 Couples change places with partners, doing 4 Meza Ripresa (each taking a half-bar), Men going Right passing in front of their partners as Women go Left.
(Man A is at the bottom and Man B at the top, facing each other. Couples are all facing up the hall, Men on the right now instead of the left, spaced about two steps apart.)

Bars 9-10 (1st time)

- 11-12 Men 1-4 each do a Movimento, one after the other.
 13-14 Women Movimento, one after the other, in the reverse order (starting with Woman 4.)
 4 (2nd time) Couples separate with a half-bar Meza Ripresa, Men Right, Women Left.
 5-8 (2nd time) Man A and Man B Piva Left, Piva Right, Piva Left, Piva Right, ending with a Meza volta Right, passing right shoulders and ending in each other's places.
 9-10 (2nd time) Couples change places with partners, doing 4 Meza Ripresa, (each taking a half-bar), Men going Left passing in front of their partners as Women go Right.
(Man A is at the top and Man B at the bottom, facing each other. Couples are all facing up the hall, Men on the left again, spaced about two steps apart.)
 11-12 Men 1-4 each do a Movimento, one after the other.
 13-14 Women Movimento, one after the other, in reverse order.
(The men should have their ribbons in their right hands, while the women have them in their left.)

Section III (3 bars in (faster) 6/8, four times, + 5 bars in (faster) 6/8, all of this played twice)

- 15-17 (4 times) Man B takes one end of Man 4's ribbon and one end of Woman 4's ribbon.
Man B and Couple 4 do the following sequence four times, alternating feet, the first time starting on the Left:

(A doppio, closing the feet, taking two bars)

Bar 15, 1st half = Step Left,

Bar 15, 2nd half = Step Right,

Bar 16, 1st half = Step Left,

Bar 16, 2nd half = Put Right foot beside left, without changing weight,

(A meza ripresa, taking one bar.)

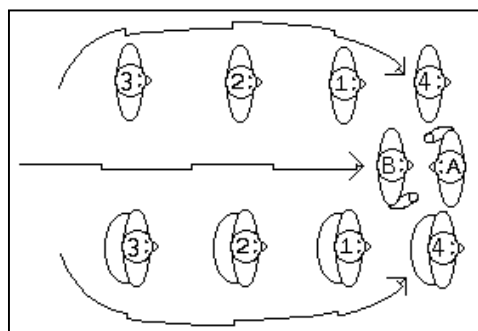
Bar 17, 1st half = Step sideways Right,

Bar 17, 2nd half = Place Left toes under right heel.

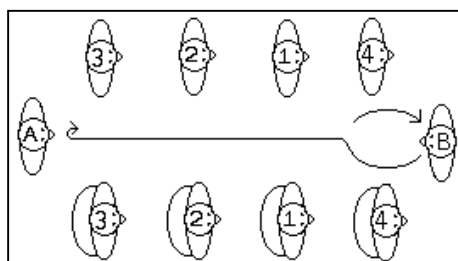
(The next sequence starts on the Right.)

While doing this, Man 4 goes up the left side of the men's line, ending three steps ahead of Man 1, Woman 4 goes up the right side of the women's line, ending three steps in front of Woman 1, and Man B goes up the middle. The ribbons being held by Man 4, Man B, and Woman 4 form arches over the other dancers as these three advance. At the top Man B drops the ribbons.

(Couple 4 is now ahead of Couple 1. Man B is facing Man A.)

Bars 15-17 (four repeats, 1st time)

- 18-19 Man A and Man B take right hands and switch places with 2 Pive, Man B starting on the Left foot, Man A starting on the Right.
- 20-22 Man A goes to the bottom with 3 Pive, starting Right, ending with a Meza volta Right. (*Man B is at the top of the set, three steps ahead of Couple 4. Behind Couple 4 are Couple 1, Couple 2 and Couple 3, with Man A behind them. Man B is facing down the hall, while the rest are all facing up.*)

Bars 18-22 (1st time)

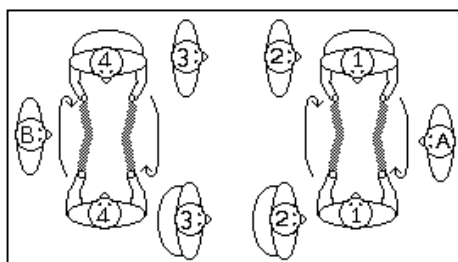
- 15-17 (4 more times) Man A and Couple 3 move up to the top, as Man B and Couple 4 did.
- 18-22 (2nd time) Man A and Man B switch places, and Man B returns to the bottom, as before. (*Man A is at the top, facing down the hall. The rest are facing up the hall, Couple 3 in the lead, then Couple 4, Couple 1, Couple 2, and Man B at the bottom.*)

Section IV (6 bars in 6/8, twice)

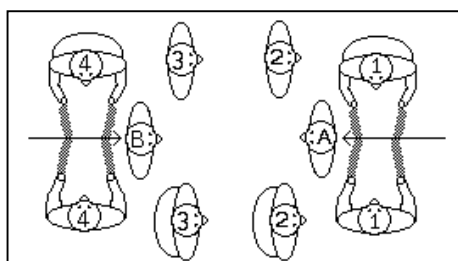
- 23-25 Man B and Couple 2 move up as in Bars 15-17, but using 3 Saltarelli, starting Left.
- 26 Man B and Man A Saltarello Right, taking right hands and switching places.
- 27-28 Man A Saltarello Left, Saltarello Right to the bottom, ending with a Meza volta Right. (*Man B is at the top, facing down the hall. The rest are facing up the hall, Couple 2 in the lead, then Couple 3, Couple 4, Couple 1, and Man A at the bottom.*)
- 23-28 (2nd time) Repeat, Man A and Couple 1 moving to the top, and Man B ending at the bottom. (*Everyone is back to his starting position, Man A in the lead, facing down the hall, the rest facing up the hall. Dancers with ribbons should all have them in their left hands.*)

Section V (4 bars in (faster) 6/8, four times) (Two bars are danced to as if one bar in 4/4)

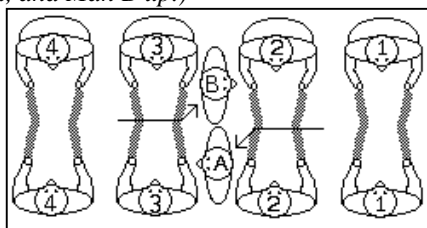
- 29-30 Outside Couples (Couple 1 and Couple 4) take the end of their partner's ribbons with their right hands, and forming an arch with the two ribbons, switch places with partner (pass right shoulders) with a Doppio Right ending with a Meza volta Right. (*Man 1 and Man 4 are on the Women's side, and their partners are on the men's side. Couple 1 are making an arch with their two ribbons, as are Couple 4.*)

Bars 29-30 (1st time)

- 31-32 Man A and Man B Doppio Left, and bring Right foot beside left ending with weight on both feet. Man A passes under Couple 1's arch, Man B under Couple 4's.
(*Man A is between Couple 1 and Couple 2, Man B is between Couple 3 and Couple 4.*)

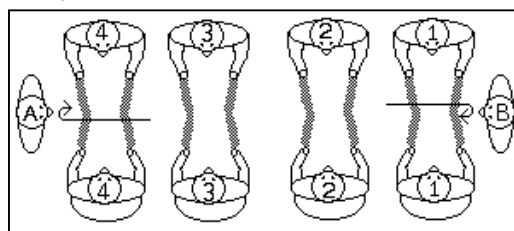
Bars 31-32 (1st time)

- 29-30 (2nd time) Inside Couples (Couple 2 and Couple 3) Doppio Right, ending with a Meza volta Right, making an arch and switching places as Outside Couples did.
- 31-32 (2nd time) Man A and Man B Doppio Left, and bring Right foot beside left, Man A passing under Couple 2's arch, Man B under Couple 3's.
(*Man A and Man B are both between Couple 2 and Couple 3, right shoulders together, Man A facing down the hall, and Man B up.*)

Bars 31-32 (2nd time)

- 29-30 (3rd time) Inside Couples switch places, as before, still holding up their ribbons. They should end as far apart as possible.
- 31-32 (3rd time) Man A and Man B pass under the next arch, as before, Man A passing under Couple 3's arch, Man B under Couple 2's.
(*Inside Couples are now back on their original sides, still holding up their ribbons to form arches. Man A is between Couple 3 and Couple 4 while Man B is between Couple 1 and Couple 2.*)
- 29-30 (4th time) Outside Couples switch places, as before, still holding up their ribbons. They should end as far apart as possible.
- 31-32 (4th time) Man A and Man B pass under the last arch with a Doppio Left, ending with a Meza volta (Step Right, turning clockwise).
(*The couples are all back in their places, but spaced farther apart than they started, still holding up their ribbons. Man A is at the bottom of the set, facing up, while Man B is at*

the top, facing down.)



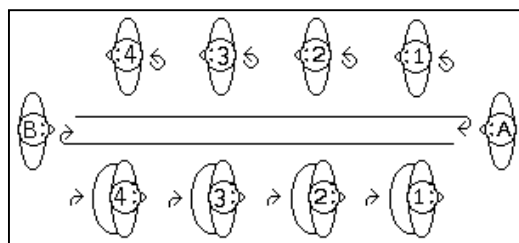
Bars 31-32 (4th time)

Section VI (5 bars in (faster) 6/8)

33-36 Men A and Man B 4 Pive, starting Left, passing right shoulders, going under the ribbons back to their places, ending with a Mezavolta Right. Couples drop their partners' ribbons.

37 Men 1-4 Mezavolta (Step Left, Step Right, turning three-quarters of a circle, counterclockwise), Women shift slightly to face up the hall.

(*Man A and Men 1-4 are facing down the hall, while the rest are facing up. The dancers are, more or less, facing counterclockwise around a large oval.*)

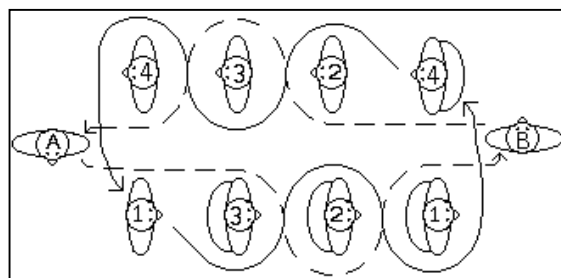


Bars 33-36 and Bar 37

Section VII (4 bars in 6/8, four times)

38-41 Man A, Man B, the last man in the men's line (Man 1, this time) and the last woman in the woman's line (Woman 4, this time) do 4 Saltarelli, starting Left, each moving counterclockwise to a position exactly halfway around the oval: Man A and Man B switch places and Man 1 and Woman 4 switch places. As they move they weave around the three stationary people in front of them (Man A and Man 1 around Man 2, Man 3 and Man 4, and Man B and Woman 4 around Woman 3, Woman 2 and Woman 1). Man A and Man B start by going to the left of the first person that they weave around, and Man 1 and Woman 4 start to the right of the first person that they weave around.

(*The 10 dancers are facing counterclockwise around the oval. Man B is at the top of the set, Woman 4 (on the Men's side) and Woman 1 are next, then Man 2 and Woman 2, then Man 3 and Woman 3, then Man 4 and Man 1, and Man A is at the bottom of the set.*)



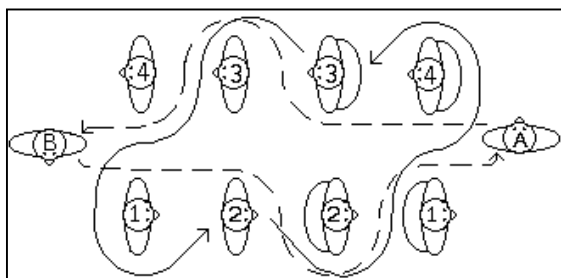
Bars 38-41 (1st time)

(Paths of Man A and Man B are dashed lines, while those of Man 1 and Woman 4 are solid.)

38-41 (2nd time) Repeat, but Man 2 and Woman 3 (who are both currently the last members of their gender on

their own sides of the oval) weave instead of Man 1 and Woman 4, still starting to the right sides of the people in front of them. The four dancers are still moving counterclockwise, but the people that they are weaving around and therefore the paths they take, will be slightly different.

(Now Man A and Man B are back home. What used to be the men's line now has Woman 4 (at the top of the hall), Woman 3, Man 3 and then Man 4, all facing down the hall, while the women's line has Woman 1, Woman 2, Man 2, Man 1, all facing up the hall.)

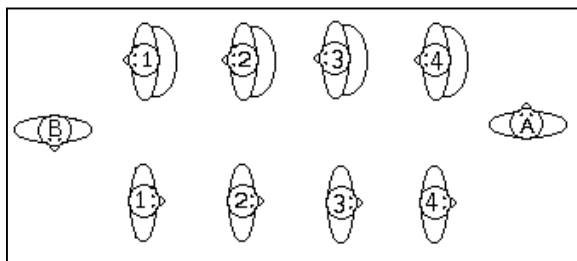


Bars 38-41 (2nd Time)

38-41 (3rd time) Repeat, Man A, Man B, Man 3 and Woman 2 weaving.

38-41 (4th time) Repeat, Man A, Man B, Man 4 and Woman 1 weaving.

(Man A is at the top of the set, and Man B is at the bottom. The couples have all rotated half-way around the circle from their original positions, so Couple 4 is now at the top and Couple 1 at the bottom, with the men on the women's side. The men are facing up the hall, and the women down.)



Position at End of Section VII

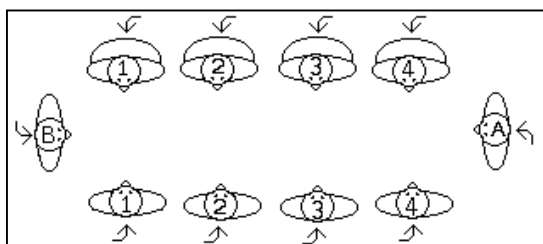
Section VIII (6 bars of (faster) 6/8)

42-43 Men 1-4 each do a Movimento, one after the other.

44-45 Women Movimento, one after the other, in the reverse order.

46 All six Men Step Left, Step Right, turning counterclockwise to face into the circle

47 Women Step Left, Step Right, turning counterclockwise to face into the circle.



Bar 46 and Bar 47

Recordings

Forse - Extra one-bar introduction. Works with this reconstruction.

To Celebrate - Half-bar extra introduction. Works with this reconstruction. Dance repeats, so we suggest having the set turn around to face down the hall with Man B leading the second time.

Dance Notes

Start: The separation between partners is not given, so two steps apart is a guess. That distance is given for the end of Bar 10; and it may actually be shorter at the beginning, but having the two distances be the same works well.

There is no instruction given for which hand to hold the ribbon in at the beginning, but the outside hand is logical. We presume that the ribbons could be moved around as desired, except where it is particularly specified.

Bar 2: No starting foot is given.

Section II: The timing of the steps is uncertain. There are eleven bars of music in *piva* misura, in which are done a *ripresa* (unless it is done at the end of the preceding bar), a *mezavolta* by Man A, four *pive*, four *meze riprese*, and a series of *movimenti*. Bars 11-14 matches Bars 42-45, where a similar sequence of *movimenti* are performed, so that much music is accounted for. The *pive* must use up four bars, which leaves only three. In other dances *meze riprese* take a full bar each, but here there is insufficient music, so we assigned them only half a bar each. The remaining bar we decided was at the start of the section, and would have the lone *ripresa*, which, as the couples are instructed to do it "*presto*", we decided was another *meza ripresa*, the *presto* being necessary both to indicate that it was done in less than a bar, and perhaps to show that it was a *meza ripresa*, rather than a normal one.

We had also considered that this lone *ripresa* might be described as "*presto*" in order to indicate that it should be done at the end of the last bar of *saltarello*. That would be difficult with our reconstruction of the *saltarello*, however, as it would coincide with the hop, and would also mean that it would either be left out of the repeat, or done during the end of the *movimenti*, when not all of the women would be finished.

Bar 4: Man 1's *mezavolta* appears in PnD as a remark that Man A and B should face one another. We chose a one-beat *mezavolta*. It is unnecessary on the repeat, as they turn at the end of their *piva* sequence.

Bars 5-8: No side is given on which the men pass.

Bar 11-14 and 42-45: Exactly what occurs in these two places is unclear, but as the music matches they can be presumed to be the same. (This was pointed out by Peggy Dixon in *Dances from the Courts of Europe, First Supplement* (1989).) The first occurrence has "*facendo li homi movimenti quatro poi le done ge rispundeno cun uno altro*" while the second reads "*facendo tutti gli omini in instanti uno movimento rispondendo gli le done con uno altro*". The second time clearly sounds as if the men are all performing one *movimento* at the same time, and then the women respond with one more. There are four bars of music, however, which would give two bars to each *movimento*. Half a bar is usual, and the amount of music here is sufficient for eight *movimenti*. This leads to the conclusion that what is meant is that the men each do a *movimenti*, one after another, doing all four of them, before the women respond with their one *movimento* each. The wording, while unclear, was perhaps attempting to make it obvious that the men should finish before the women start, rather than each woman responding to her partner before the next man does his *movimento*.

The order that the *movimenti* are done (aside from all the men doing them before the women) is not given. One obvious solution is that Man 1 and Woman 1 should be the first in their respective lines. We chose to have Man 1 begin, but decided to have Woman 4 be the first woman, so the *movimento*, as it were, travels around the circle.

As well as matching the weave that we have in Section VII, it also means that Woman 4 is finished first, so that on the second repeat of Bars 11-14 she will be ready in plenty of time to have Man B take one end of her ribbon.

Bars 15-17: The step sequence is a little unclear. It is specified as each three *pive* being done with "*doppio uno sul pe sinistro tirando el dritto apresso el senestro con una posa et fazanda una ripresa sul pe dritto*". The choices are to either do a *doppio* in one bar and then do a full *ripresa* in two, or do a *doppio* in two bars (which is quite common) and give the *ripresa* only one. We chose the latter option, and decided that the *ripresa* is actually a *meza ripresa*, as it is only half a bar as are the earlier *meze riprese*. This also means that each sequence starts on alternating feet, which is not specified (and, if the instructions are taken literally, it may be specified exactly otherwise), but does prevent the dancers from drifting off to the right. The entire sequence becomes similar to a *saltarello tedesco*, done in slightly different time as it takes six beats rather than the usual four, and is done much more slowly.

(It is also conceivable that the *doppio* and the *ripresa* take the same amount of time, being one and a half bars each.)

The exact meaning of *posa* is not certain, but we are using a close of the following foot (which in this case is specified beforehand, which may be reiteration or may indicate that this interpretation of *posa* is wrong), ending with weight on both feet, and, if there is time, a pause. Although shifting weight to both feet may be indicated in this case, and is perfectly possible, it is easier to step on the correct foot for the *meza ripresa* that follows if this is not done, so we have left it out. (For other dances that include a *posa*, see *Sobria* and *Marchesana*.)

Bars 18-19: There is no indication of what hand to use, what foot to start on, nor any mention of a *mezavolta* or what direction Men A and B should be facing when they finish this section. We added these details as seemed correct.

Section IV: No starting foot is mentioned for the *saltarelli*, nor is a hand given, nor is a *mezavolta* actually specified. We have added these details.

Bars 29-30: PnD says that the outside couples should take the ribbons in their right hands. We decided that they are holding their own ribbons in their left hands, and take their partners' ribbons in their right. It may also be that both ribbons are held in the right hand, but this makes it more difficult to let go of only one, in Section VI, and we are presuming that each partner retains one.

No indication is given as to which way the partners pass each other, but as they do a *mezavolta* on the right it will be more natural to have passed right sides.

It's possible the *doppio* should take one bar, and the *mezavolta* should take the second, rather than both bars for the *doppio*, with the *mezavolta* added to the end. However, then the next section should also be a one-bar *doppio*, and one bar for the *posa*, which is possible but flows less well.

On the third and fourth repetition we added the instruction that the couples should end as far away as possible from their partners. This is more important than the first two times as the couples will not have a chance to widen any further before Men A and B have to charge back through the middle with *pive*, at greater speed than with the previous *doppii*, thus needing more room to dodge each other than before.

Bars 31-32: The men are to do a *doppio* on the left and a *posa* on the right. We have used a *posa* as we did earlier in the dance, bringing the right foot next to the left, but in this case leaving the weight on both feet. We are presuming that every time Man A and Man B do a *doppio* in this section it will be exactly the same, starting on the left (only the first is exactly specified, the rest being described as done in a similar manner), so ending with weight on both feet will leave the left foot free for the next *doppio*. It will also ensure that Men A and B have their trailing feet out of the way, on the second repeat, when Couples 2 and 3 are about to change places behind them.

The last repeat we have turned the *posa* into a step forward, so Man A and Man B can do a *mezavolta*. No foot or direction is given for this *mezavolta*, nor is it referred to as a *mezavolta*. It might instead belong with the *piva* that follows.

Bars 33-36: No starting foot or direction to pass in are given, nor are there details for the turn at the end, which is not called a *mezavolta*.

Bar 37: No details of this *mezavolta* are given, except that it is on the left and takes a *tempo* of *piva*. Because we wanted the dancers to start on the left foot for the *saltarelli* that follow, we decided to use two steps, but using a *piva* for instance, and then starting the *saltarelli* on the right would follow the source as accurately.

No mention is made of the woman turning to face up the hall. For a discussion of the reasoning behind this addition, and the amount that we chose to have the men turn, see the discussion of Section VII.

Section VII: As usual, the exact details of what is occurring are uncertain. There are four repeats of a four-bar phrase, and in each repeat Man A, Man B, one of the women, and one of the other men snake around three of the stationary dancers. It is clear that Man A goes down the men's line the first time, and Man B goes up the women's line, and, as there is no mention of them turning around at the end, it can be presumed that they continue to weave around the set in a counterclockwise direction, making two complete circuits.

Which man and which woman move the first time is less certain, but as they are described as the last couple ("*la dredrava copia*"), and the woman's path is specified as snaking around the three woman who are in front of her, it is clear that these two dancers are the ones at the bottom of their respective lines. The uncertainty lies in which way the dancers are facing as they start this section.

In the previous bar the four men, only, are told to do a *mezavolta*. This suggests that the men and women are now facing in opposite directions, so it is either Man 1 and Woman 4 who start, or Man 4 and Woman 1.

If they are all facing across the set before the men turn, as we have them in our reconstruction, a literal *mezavolta* will leave the men facing out of the set, and the women staring across the set at their backs. Our presumption is that the woman do actually turn slightly, in order to face up the set, guessing that it might not be mentioned as that would be their default position, while the men turn more than that, to the left, actually turning three-quarters of a circle, so that they end up facing down the set. Another way to accomplish the same thing would be to have the couples all end Section V by turning slightly to the front, and then have the men do a normal *mezavolta*.

One problem with our reconstruction is that the woman who is weaving is told to end in front of the other women. We are guessing that, because the group is now equivalent to an oval, Man 1's place is now "in front of" Woman 1, and that the place that Man A and Man B go into is ignored, but this is not entirely satisfactory. Another problem is that the paths of the couple who are weaving do not neatly avoid the paths of Man A and Man B, as they do the first time, or as they do if the couples start facing the same direction (which is discussed below).

One result of our reconstruction is that all four active dancers are circling the same way. A more interesting effect might be produced by having the men's line face up and the woman's line down, so it is Man 4 and Woman 1 who start, moving clockwise, while Man A and B move counterclockwise. In order to get the lines into this position, from our previous Section V, both the men and women have to do a quarter turn to the left, but, as only the men are told to turn, this seemed to us to be slightly less likely. Moving in opposite directions also makes the instructions regarding the paths less clear. In our chosen reconstruction, Men A and B move in the same direction as the lines are facing, so when they are told to move to the left or right side of a person they are passing it is quite clear. If the lines are facing clockwise instead, they would be moving to their own left when they are moving to the stationary person's right, and *vica versa*. The directions given would probably refer to the stationary person's sides, as otherwise Man A and B would be at risk of colliding with the couple who are also weaving.

Another possibility that we considered is that the couples start this section all facing in the same direction, so the set gradually moves forward (or backward), much as it did in Section III. This has the advantage that it literally obeys the instruction that the woman should end in front of the other woman, rather than having her actually at the end of the men's line. Getting into this position would be slightly more difficult to arrange, as it would mean that

the men's *mezavolta* must turn them so that they are facing the same way as the women. Previous to the *mezavolta* they would have to be facing in opposite directions, which we do have them doing, but in such a way that the women are already lined up in single file. Section V seems to clearly end with the couples facing each other, as each *doppio* used to change places ends with a *mezavolta*, but it could be that the *mezavolta* is only a quarter turn, so that the woman ends the section facing down the set, and the men up. Another possibility is that the *doppio* used to change places is done on a curved path, so the first time the dancers end with the women facing up and the men down, but they then do a *mezavolta* so that the women face down and the men up. The next time those dancers switch they then rotate in the opposite direction, again ending in a *mezavolta*, so the women are facing down and the men up. The *mezavolta* of Bar 37 would then bring the men around to face down the hall. In order to end with the couples all facing up the hall, it is only necessary to reverse this by having the couples pass left shoulders the first time, in Section V

If the couples do start Section VII facing the same direction, then the last couple will actually be a couple, (rather than Man 1 and Woman 4, for instance), though it might be Couple 1 or Couple 4 depending which way they face. The drawback to this method is that, although the couples are fine, merely moving up to the top of their lines, Man A and Man B have paths that are of considerably different sizes and would be awkwardly speeding up while going up the set, and then slowing down when they go down it. (As an example, if Couple 4 are the first ones to move, the first time Man A would only have to go past Man 1, Man 2, Man 3, and then stop behind and between Couple 3, while Man B would have to go past where Woman 4 had been, go around Woman 3, Woman 2 and Woman 1, and then get in front of Woman 4.) Because Man B is instructed to end *ahead* of the couple in front, while Man A is told to end *between* the last couple, this might be evidence to support a setup where the lines have turned to face down the hall, Man 1 and Woman 1 moving first. But the wording becomes very awkward, as ahead would still mean to the original top of the hall, despite the couples moving the other way.

The main advantage to this method is that the paths of the dancers are always clearly logical, as no one ever switches sides. In our reconstruction, because of the couples having to cross over to the other side, their paths do not always stay the same, nor are they always opposite the paths of Man A and B.

Bar 38: No starting foot is given. We decided on left as our default value.

Bars 42-45: See note for Bars 11-14

Bars 46-47: PnD says that all of the men do a *mezavolta* on the left and then the women respond with another (literally, "*respondeno con meza altra*"). If this is really a half-turn the dance would end with everyone facing around a circle, so we decided to have them only do a quarter-turn to face into the center, and did not call it a *mezavolta* to avoid confusion.

If the previous section is done with all the couples facing the same way, instead of opposite as we have it, then the *mezevolte* merely has the set change direction, possibly for a repeat of the dance. For a repeat (presuming that the couples had been facing up the hall and had turned to face down) Man B would also have to turn around in order to lead the set, but Man A would not.

The instruction is for all of the men to make the *mezavolta*, but this may mean all of the men who are in couples. The previous *movimenti* are also to be done by all the men, and that presumably matched Bars 11-12, where we believe the four *movimenti* that the men make means it is just the four men in couples. In order to have all the men face into the circle, however, we decided that this really does refer to all six of the men.

No details of the *mezavolta* are given, except that it is on the left, so we used the same two steps as we did in Bar 38. We show considerable inconsistency, however, as in Bar 38, we reasoned that the woman's *mezavolta* was too small to mention, but here have the dancers turn the same quarter-turn as the women did there.

Music Notes

I. Saltarello time 3x II. Piva time

III. (play section twice) 4x

IV. Saltarello time

V. Piva time 4x

VI. VII. Saltarello time

4x VIII.

A number of judgment calls were required with this music, particularly in the handling of the phrases including dotted minims. In the beginning of the music these are notated "correctly" (to produce the syncopated eighth-sixteenth-eighth sets seen frequently in this music); at several points later in the music, the trailing minima is sometimes replaced with a semibrevis. A literal interpretation in those places would produce irregular music, so we adjusted these as a matter of policy everywhere they appeared.

When phrases began with minims, we generally treated them as pickups from the previous bar, as this interpretation made for easier dancing. In Section VIII, it was necessary to drop an opening rest to follow this rule. It is possible that, instead, the first 3 bars of that section were meant to begin with dotted quarter rests, but we found this interpretation unlikely.

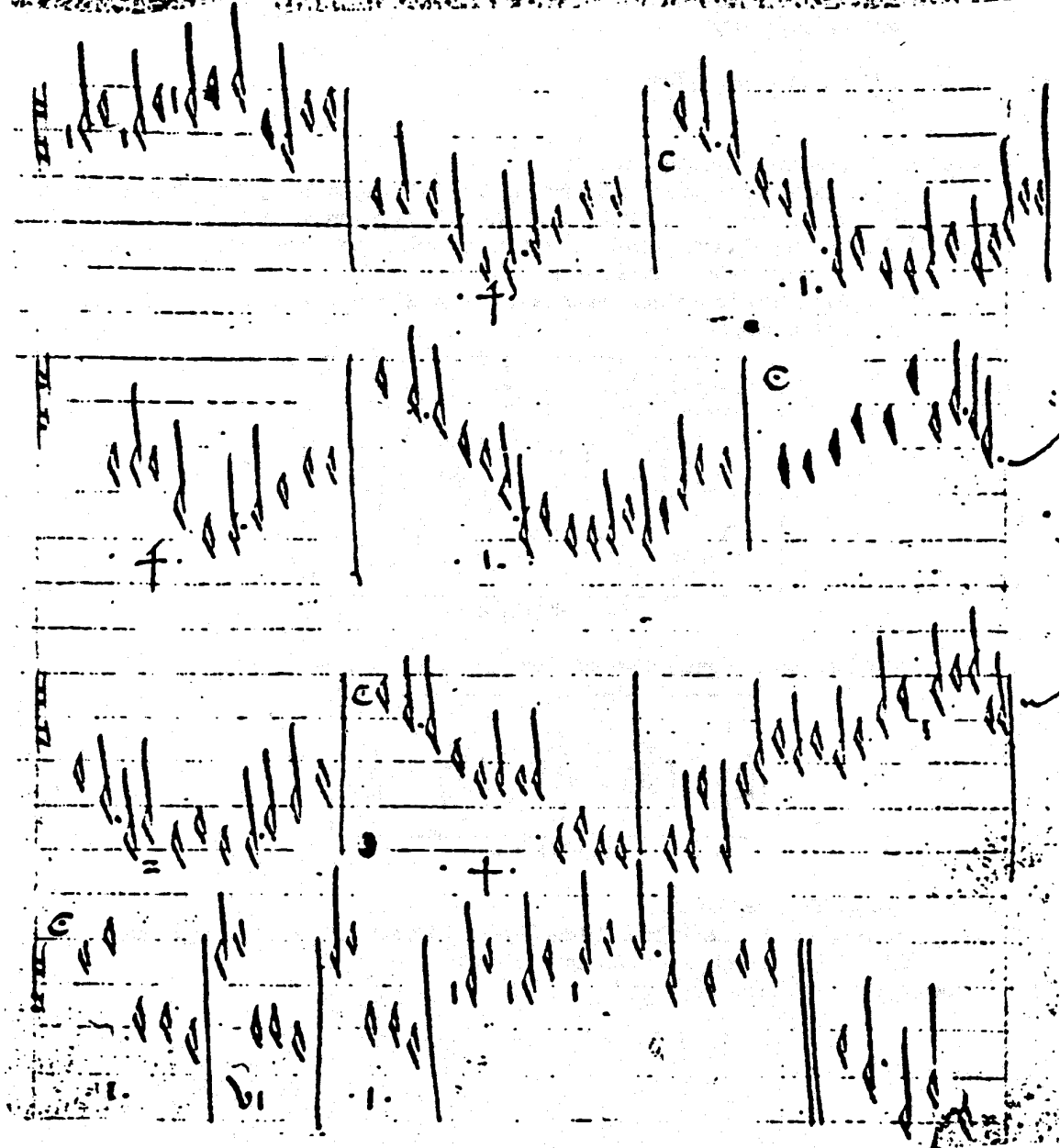
In Section IV, PnD provided 6.5 bars of music but only 6 bars of choreography. We shortened the phrase; the original was as follows:

We have Bars 38-41 marked as "4x". In the manuscript, the last two of these are marked "vi" and preceded by 3 bars of music that are almost identical to this phrase except for the note durations. The dance calls for 16 bars of music, which works with our interpretation. We could not find an interpretation of the steps that fit with 17 bars of music, and the two-bar rhythmic pattern was too likely to be easily dismissed.

The transcription we have given above actually contains one minor fiction, which we introduced to make it easier for dancers to match the music to the steps. Section VII is really as follows, and the arrangement in this book reflects the correct version. (The final eighth note is different the last time through.)

We doubled the length of the final note of the piece so it could fill a bar.

We have provided the music from PnD for comparison and study.



Vercepe, by Domenico. Three men and two women.

Difficulty = Level 4

Steps: Doppio (in 6), Saltarello (in 6), Contrapasso (in 4 and in 6), Ripresa (in 6), Movimento, Meza volta, Voltatonda, Volta del Gioioso.

Start: Lined up one behind the other, facing up the hall, four steps apart, Man 1 first, then Woman 1, then Man 2, then Woman 2, then Man 3.



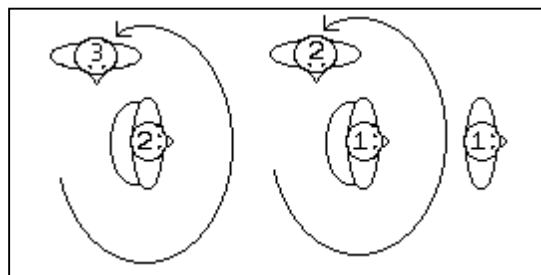
Starting Position

Section I (4 bars in 6/8, played thrice)

- 1 Introduction (no step).
 2-4 \ } 11 Saltarelli, starting Right.
 1-4 (2nd time) }
 1-4 (3rd time) /

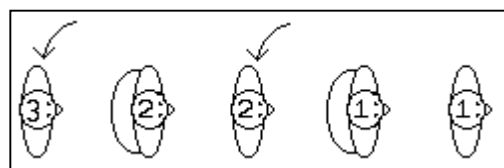
Section II (3.5+3 bars in 6/4, played twice)

- 5-6 Man 2 and Man 3 Doppio Left, Doppio Right, each circling counterclockwise halfway around the woman in front of him (Man 2 around Woman 1, Man 3 around Woman 2).
 7-8 (8 is half-bar) Man 2 and Man 3 Contrapasso Left, Contrapasso Left, continuing to circle. On the last beat of Bar 8, switch weight to the left foot.
(Man 2 and Man 3 are a little behind and to the left of the women that they circled, facing toward the women.)



Bars 5-8 (1st time)

- 9 Man 2 and Man 3 Ripresa Right into their original places, moving on a curve.



Bar 9 (1st time)

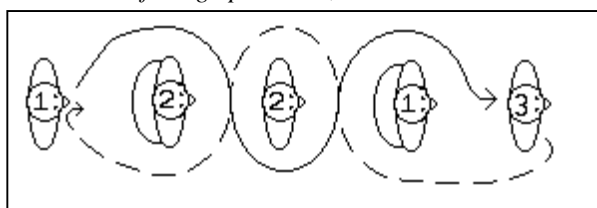
- 10-11 Women Volta del Gioioso.
 5-9 (2nd time) Women circle the men in front of them (Woman 1 around Man 1 and Woman 2 around Man 2), with the same steps as the men circled them.
 10-11 (2nd time) Men Volta del Gioioso.

Section III (2 bars in 4/4, played twice, and a half-bar in 4/4)

- 12-13 Contrapasso Left, three times, and a Mezavolta (Step Left, Step Right, counterclockwise). Each of the Contrapassi and the Mezavolta takes a half bar.
(Everyone is facing down the hall, Man 3 in the lead.)
- 12-13 (2nd time) Repeat.
(Everyone is facing up the hall, Man 1 in the lead.)
- 14 (the half-bar) Man 1 Mezavolta (Step Left, Step Right, counterclockwise).

Section IV (5 bars in 6/8)

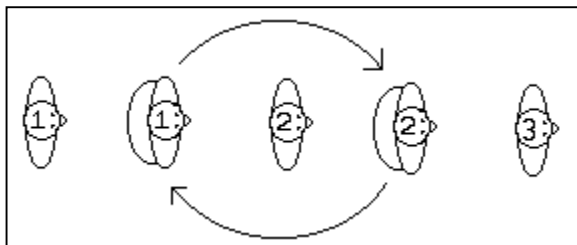
- 15 Man 1 and Man 3 Hop on Right foot (on last two beats).
- 16-19 Man 1 and Man 3 exchange places with 4 Saltarelli, starting Left, weaving among the other three. Man 1 goes to the right of Woman 1, left of Man 2, right of Woman 2, then to the end, as Man 3 goes to the left of Woman 2, then to the right of Man 2, then the right of Woman 1, then to the front. Man 1 ends with a Mezavolta Right.
(The five dancers are all facing up the hall, but Man 1 and Man 3 have switched places.)



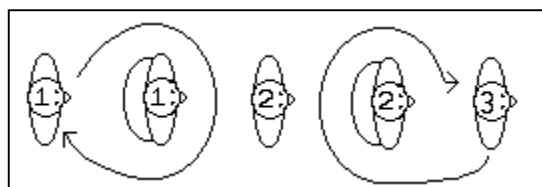
Bars 16-19

Section V (3 bars in 6/4 and 4 bars in 6/8, played twice)

- 20-22 Woman 1 Doppio Right, Doppio Left, Doppio Right, moving clockwise halfway around Man 2 into Woman 2's place,
as Woman 2 Doppio Left, Doppio Right, Doppio Left, moving clockwise into Woman 1's place.
(The dancers are facing up the hall, Man 3 in the lead, then Woman 2, then Man 2, then Woman 1 and last Man 1.)

Bars 20-22 (1st time)

- 23 Man 1 and Man 3 Hop on Left foot (on last two beats).
- 24-26 Man 1 and Man 3 do 3 Saltarelli starting Right, circling clockwise around closest Woman (Man 1 around Woman 1 and Man 3 around Woman 2).
(Everyone ends facing up the hall, Man 3 still in the lead.)

Bars 24-26 (1st time)

- 20-22 (2nd time) Woman 1 Doppio Left, Doppio Right, Doppio Left, moving clockwise into her original place,
 as Woman 2 Doppio Right, Doppio Left, Doppio Right, moving clockwise to her place.
 (Now the order is Man 3, Woman 1, Man 2, Woman 2, Man 1.)
- 23 (2nd time) Man 2 Hop on Right foot (on last two beats).
- 24-26 (2nd time) Man 2 does 3 Saltarelli, starting Left, circling Woman 1 counterclockwise.

Section VI (2 bars in 4/4, repeated)

- 27 Men Movimento, then Women Movimento.
- 28 Men Voltatonda (4 Steps, starting Left, counterclockwise.)
- 27 (2nd time) Women Movimento, then Men Movimento.
- 28 (2nd time) Women Voltatonda (4 Steps, starting Left, counterclockwise.)

If the dance is repeated, Man 1 is now at the rear and becomes Man 3 and Man 3 becomes Man 1. The other three dancers fill the same roles as before.

Recordings

For all these recordings, Section IV is four bars not five, so Bar 15 should be left out of the dance. Section V is similarly shorter by one bar, so Bar 23 should also be dropped.

Dances Courts 2 - One-bar extra drum introduction. Section II is 7 bars, not 6.5, so add a half-bar pause at the end. Section III has two long beats for that last half-bar. Sections IV and V are different as stated above. Dance repeats.

Danzare - Two-bar extra drum introduction. The only difference is in Sections IV and V as mentioned above. Repeats.

Forse - Section III is quite slow. Sections IV and V are different as mentioned above. Repeats.

Mesura - Four bars of extra introduction. Section III is quite slow. Sections IV and V are different as mentioned above. Repeats.

To Celebrate - Section II has a half-bar pause at the end of each repeat. Sections IV and V are different as mentioned above. Repeats.

Dance Notes

Section I: The music only has two repeats, but we changed this to three, to match the choreography.

PnD has a *movimento* at the beginning, which we left out presuming it is part of the description of a passage of *saltarello*, not a distinct *movimento*. No starting foot is given in the sources.

Bar 8: This weight switch isn't indicated in the sources. The second *contrapasso* could end with the weight on the left foot instead of the right, but this would leave the last two beats of Bar 8 without a movement. We decided to add a weight change on the last beat instead.

Bar 9: No *mezavolta* is mentioned before or during the *ripresa*, so we presumed that the *ripresa* is part of the circular path that the men take. This results in the curved path of the *ripresa*.

Bar 13: The *mezavolta* is not described, although it is on or from the left. We decided on one performed with two steps in order to be on the correct foot afterwards

Bar 15: The timing of the hop ("*salto*" in PnD) is not given. We placed it at the end of the bar, as if it were part of a *saltarello*, as that flows most easily into the following *saltarelli*.

Bars 23-26: The repeat of Bar 23 specifies a *salteto*, but the first playing does not. The music is the same, and the steps otherwise correspond, so a matching hop can be presumed.

Bar 28: PnD describes this *voltatonda* as three *sempii*, but we modified it to four steps as this is easier to perform. (See [Volta in Piva, in the Voltatonda Section of the Steps Chapter](#).) The sources do not give a direction for the turn.

Music Notes

The musical notation is presented on four staves. The first staff contains Section I (Saltarello time, 6/8) and Section II (Bassadanza time, 6/8). The second staff contains Section III (Quadernaria time, 4/4). The third staff contains Section IV (Saltarello time, 6/8) and Section V (Bassadanza time, 6/8). The fourth staff contains Section VI (Quadernaria time, 4/4). Bar numbers 8, 15, and 22 are marked on the left margin. Section I is repeated three times, indicated by a '3x' and repeat signs.

As noted above, we added a third repeat for Section I.

Section II ends with a rest, for a total of 7 bars, in PnD. According to A. William Smith, this rest is missing from Rvat. We have omitted it.

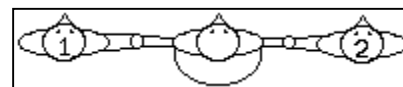
The *saltarello* portion of Section III was 5.5 bars long, which was too long for the choreography specified. We shortened this to 5 bars by squeezing the last 1.5 bars into one bar. The original for this section follows:

The musical notation is presented on a single staff in 4/4 time, showing a single bar of music.

Vita di Cholino, by Giovannino Two men and one woman.**Difficulty = Level 2**

Steps: Sempio (in 4), Doppio (in 4), Piva (in 4), Continenza (in 4), Ripresa (in 4), Reverenza, Meza volta, Voltatonda, Hey.

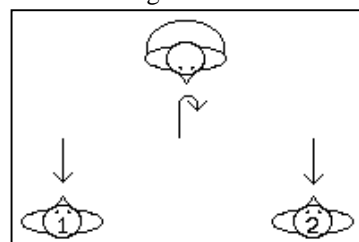
Start: Man 1 on left, Woman in middle, Man 2 on right, holding hands, facing up the hall.



Starting Position

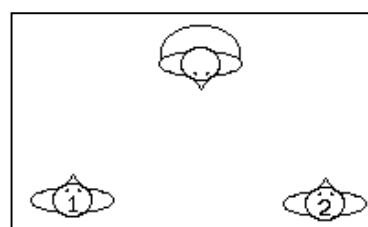
- Verse I** (all verses are 4 bars in 4/4)
 [Introduction of two bars (plus pick-up) on accompanying tape]
 1 Continenza Left, Continenza Right.
 2 Woman Sempio Left, Sempio Right ending with a Meza volta Right.
 as Men Sempio Left, Sempio Right backwards.
 3-4 Ripresa Left, Ripresa Right.

(Men are facing up the hall and Woman is facing down, in a triangle. Men are separated from Woman by about 4 steps.)



Verse 1, Bar 2

- Chorus** (3 bars in 4/4)
 1 Woman and the man to her right (Man 1 this time) Reverenza Left.
 2 Woman and the man to her left (Man 2 this time) Reverenza Right.
 3 Voltatonda (Doppio Right, clockwise).

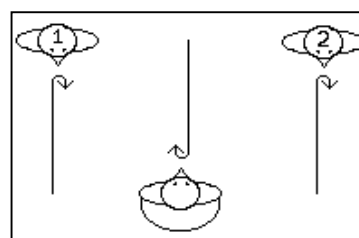


End of Verse 1

- Verse II**
 1-2 Woman and Man 1 take right hands and circle each other with Doppio Left and Doppio Right.
 3-4 Woman and Man 2 do the same, with left hands.

Chorus (as before)

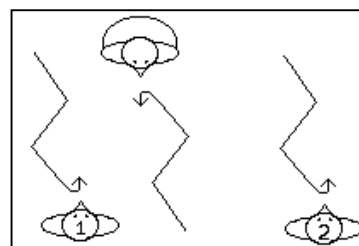
- Verse III**
 1-2 Doppio Left, Doppio Right ending with a Meza volta Right.
(Men are now facing down the hall, Woman up.)
 3-4 Ripresa Left, Ripresa Right.



Verse III, Bars 1-2

Chorus (For this chorus, Man 2 will Reverenza first)

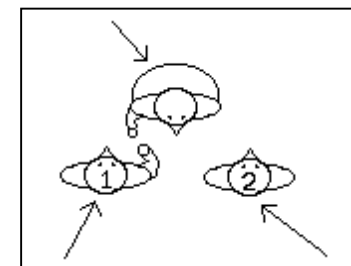
- Verse IV**
 1-3 Doppio Left going forward and to the left, Doppio Right going forward and to the right, Doppio Left going forward and to the left and ending with a Meza volta Left.
 4 Doppio Right, coming together.
(The dancers are in a small triangle, close enough to touch, Men facing up the hall, Woman down.)



Verse IV, Bars 1-3

Chorus
 (For this chorus, Woman and Man 1 touch right hands while reverencing, and Woman and Man 2 touch left hands.)

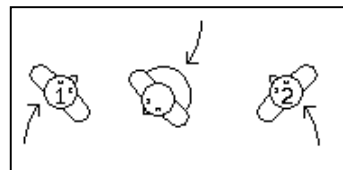
- Verse V**
 1-4 8 Pive, starting on the Left foot, doing a Hey, Woman and Man 1 start by passing right shoulders.
(The dancers end as they started the hey, in a small triangle, Men facing up the hall, Woman down.)



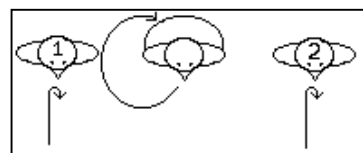
Verse IV, Bar 4

Chorus

- 1 Woman and Man 1 Reverenza.
- 2 Woman and Man 2 Reverenza.
- 3 Woman Voltatonda (Doppio Right, clockwise),
as Men Doppio Right ending with a Mezavolta Right.
(Dancers end side by side, facing down the hall, Man 2 on the left and Woman in the middle.)



Verse V, Start of Hey



Last Chorus, Bar 3

Recordings

Light - Two-bar introduction. Works with this reconstruction. The music is played five times, enough for one time through the entire dance.

We know of no other recording that matches this reconstruction. The song related to the dance does appear on a number of recordings, and consists of the music used for the verse and chorus, and then another eight-bar section, all usually repeated three times. In order to make them usable, a lot of splicing would have to be done.

Dance Notes

This dance appears in NYp, and also, as *la Vita*, in Il Papa, which is the only source to mention the choreographer. A dissimilar version for two dancers is included in Ngm. This reconstruction is based primarily on NYp.

Verse I

Bar 2: In NYp the woman is to do two *sempii fioretti*, while the men do a small *reverenza* and two steps backwards. This has been simplified to two *sempii*. The performance of the *sempii fioretti* is uncertain, but is presumably some sort of ornamented *sempio*, and may be related to the *fioretto* of the sixteenth century. If it is preferred, the men can do a short *reverenza* (taking half a bar) and then two steps backwards, instead of the two *sempii*.

At the end of the bar the men are instructed to put the right foot forward. This is perhaps to emphasize that they should have their weight on the right foot. If they are to actually shift weight onto the left foot and move the right foot forward, they would be on the wrong foot for the following *ripresa* left, so the instruction has been ignored.

Chorus: The feet upon which the *reverenze* are done is not specified in NYp, but in the dance *Moza di Bischare*, which has a nearly identical chorus, the first *reverenza* is done on the left, and the second on the right. Il Papa also has the woman doing the first on the left, and the second on the right, but gives the first man as doing his on the right, and gives no mention of the foot used by the second man.

Verse II and Verse III: The *doppii* are actually "*doppi ghalopati*" in NYp. The steps are described differently in Il Papa. If a galloped *doppio* is preferred, the following works well:

Doppio gallopato on the left, taking one bar in 4/4

1 = Step Left, then bring right toes close to or under left heel.

2 = Step Left, then bring right toes close to or under left heel.

3 = Step Left, then bring right toes close to or under left heel.

4 = Step Left.

Repeat: Neither source calls for a repeat, and the music for the dance has already been played five times, so we decided not to have one. This does leave the dancers facing opposite to the way they started, and the men have reversed sides.

Music Notes

The music is a modified version of the song "La Vida de Culin", from *The Musical Manuscript Montecassino 871*, edited by Isabel Smith and Kanazawa. In order to fit the dance, four bars are needed for the verses, with three bars for the choruses. The music in Smith and Kanazawa has eight, six, and then twelve bars. The last twelve bars were dispensed with, and the note values for the rest were halved, resulting in the four and three bars required. As well, the bar lines were moved, so that the dance starts with a one note pickup, rather than the first bar beginning with a rest.

Note: The arranged version of this music is written in 14 bars rather than 7 with doubled note durations to avoid the 32nd notes. Odd-numbered bars have dotted bar lines to help show where the 7 bars of this dance go. We felt this would be easier on musicians playing from the sheet music later in this book.

Voltati in Ca Rosina, by Guglielmo Two men/one woman or reverse. Difficulty = Level 2

Steps: Sempio (in 4), Doppio (in 4), Piva (in 4), Continenza (in 4), Ripresa (in 4), Reverenza, Mezavolta, Voltatonda, Hey.

Start: Three people side by side, facing up the hall, not holding hands. The person in the middle (called Center in the notes below) is of one gender and the other dancers (called Sides in the notes below, with Side 1 on the left and Side 2 on the right) are of the other gender. (In the diagrams, the center person is a woman.)

Section I (8 bars in 4/4, first playing)

[Two-bar introduction on accompanying tape.]

1-2 Doppio Left, Doppio Right ending with a Mezavolta Left.

3-4 Doppio Left, Doppio Right ending with a Mezavolta Left.

(Dancers are back exactly as they started.)

5-6 Center Sempio Left, Sempio Right, Doppio Left, and Step Right on last beat.

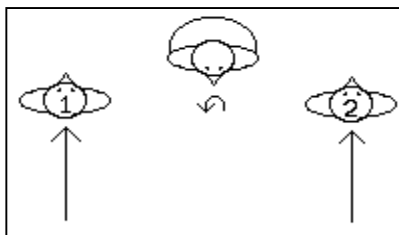
7-8 Sides Sempio Right, Sempio Left, Doppio Right,

as Center ends with a Mezavolta Right.

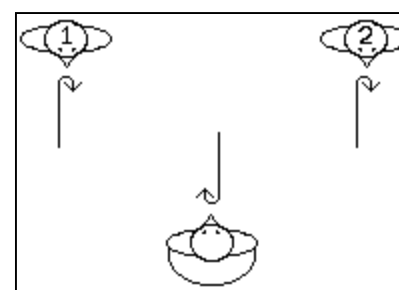
(Center is facing down the hall, a step in front of Sides, who are facing up.)



Starting Position



Section I, Bars 7-8



Section II, Bars 1-2

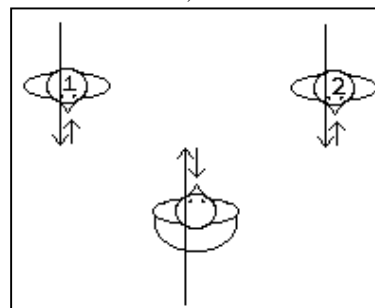
1-2 **Section II** (8 bars in 4/4, second playing of first part of music) Doppio Left, Doppio Right, ending with a Mezavolta Right.

(Center is facing up the hall, about 11 steps from Sides, who are facing down.)

3-4 Ripresa Left, Ripresa Right.

5-6 Voltatonda (Doppio Left in a counterclockwise half circle, ending with a Mezavolta Left, and Ripresa Right).

7-8 Continenze Left, Right, Left, Right.



Section III, Bars 1-3

1-2 **Section III** (8 bars in 4/4, third playing of first part of music) Sempio Left, Sempio Right, Doppio Left, to come together.

3 Doppio Right backwards, using half-sized steps.

(Center is facing up the hall, about 4 steps from Sides, who are facing down.)

4 Reverenza Left.

5-8 Voltatonda and 4 Continenze, as in Section II

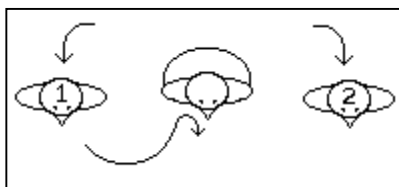
Bar 9 (2nd time) Start of Hey**Section IV** (8 bars in 2/4, played twice)

9-12 Center and Side 2 (the one to Center's right) take right hands and circle each other with 4 Pive, starting Left.

13-16 Center and Side 1 take Left hands, and circle each other with 4 Pive, starting Left.

9-16 (2nd time) 8 Pive, starting Left, doing a Hey, Center and Side 2 starting by passing right shoulders. Center ends between Sides, and turns to face down the hall.

(Dancers are now together, Side 2 on the left, facing down the hall.)



End of Hey

Repeat dance, Side 1 and Side 2 changing roles (the only difference being in Section IV).

Recordings

Bel Danzare - ("Rossina") Two-bar introduction, dance starts with drums. Works with this reconstruction. Repeats.

Danzare - ("Rossina") Drum introduction. Works with this reconstruction. Repeats.

Forse - Very, *very* long introduction (over a minute). Section IV is played a little differently (the first four bars are repeated three times, and then the last four bars are played once) but the same number of bars result, so it works with this reconstruction. Repeats.

Mesura - Four-bar introduction. Section IV is repeated four times, and played very fast, so each *piva* should take two bars. Repeats.

Dance Notes

There are two sources for this dance, *Rossina* in NYp, and *Voltati in Ca Rosina* in PnA. The two are obviously the same dance, but are sufficiently different that it would be impossible to form a reconstruction that is true to both. Rather than attempting to bring together the two sources as much as possible, or using one of the sources more than the other, this reconstruction attempts to produce an easier dance. In order to do this the dance was made more regular, most notably by moving the *reverenza* of the third section earlier than the *voltatonda*, so that Bars 5-8 in Sections II and III become an identical, chorus-like sequence. Although repetitive choruses were appearing late in this period, such as in the dance *Vita di Cholino*, this chorus is an artificial addition to the dance. As well, without this change the third section has a *voltatonda* in Bars 4 and 5. The music for this piece is very regular, having clear, two-bar phrases, and it feels awkward to dance the *voltatonda* half in the phrase of Bars 3-4, and half in another phrase in Bars 5-6. That the figure was unsynchronized with the phrases may have been intentional in the original choreography, so, while this change makes the dance easier for twentieth-century people to do, it ignores what may have been an admired effect in the fifteenth century.

The division between the second and third sections is also very unclear in the sources. We decided to have the third section start with the two *sempii* forward, but this is based on the presumption that the two *sempii* and the *doppio* are a unit that should come together in one musical phrase. A strict reading of both sources could lead to them being split between the second and third repeats of the music.

Section I:

Bar 1: No starting foot is given, but the left is usual. There are many places in the dance where the foot is not given, but in each case the foot chosen in the reconstruction seems to be the obvious choice.

Bars 1-4: NYp says to do *doppii* with *mezeriprese*, while PnA calls for *doppii in quadernaria*. Using *saltarelli tedeschi* would probably be more accurate, and can be used instead, but this reconstruction uses unornamented *doppii* for simplicity.

Bars 3-4: PnA says to do a *voltatonda* with two *doppii*, while NYp has the dancers turn around and return to their starting places. The two movements are quite similar, but the NYp version was chosen as more repetitive and so (we hope) easier to remember. It is quite possible that the two sources are describing the same action in different ways.

Bar 6, last beat: NYp instructs the center dancer to put the right foot forward, which we have interpreted as a step. This enables the dancer to pivot on the right foot, and then step on the left foot at the beginning of Section II.

Section II:

Bars 1-2: In PnA these are given as *saltarelli*, while in NYp they are *doppio*. Again, this may mean that they are *saltarelli tedeschi*, but we chose unornamented *doppio*. *Saltarelli tedeschi* can replace them.

Bars 5-6: The *voltatonda* is actually described in both sources as being done with only one *doppio*. This, however, would produce only seven bars of dance for the eight bars of music in this section. The *voltatonda* in Section III is followed by a *ripresa*, so we decided to use this same sequence here.

Bars 7-8: NYp has a *continenza* and a *riverenza picina* where PnA has four *continenze*.

Section III:

We have primarily used PnA for this section. The dance in NYp is quite different, starting with the same two *sempii* and the *doppio*, then continuing with three *passitti* backwards (equivalent to the *doppio* backwards in PnA), a turning *doppio*, *ripresa*, a *continenza* (presumably meaning two of them), a turning *doppio*, a *ripresa*, a *reverenza*, two *continenze*, and a turning *doppio*. This would take eleven bars, rather than the eight bars of music available. However, it is possible that some of these steps should actually appear in the previous section, making the two dances quite dissimilar.

Bar 2: In NYp there is a *reverenza picina* here, presumably a short *reverenza* on the fourth beat. This can be added in. If teaching a beginning class, we suggest that the teacher do it without actually teaching it, as the students will often pick it up with less trouble than if they have to remember it.

Bar 3: No mention is made of the steps of the *doppio* being small, although NYp does refer to them as *tre passetti* rather than a *doppio*. We decided on small steps here to keep the dancers close enough together to do the rest of the dance more easily. Backing up is also less dangerous with small-sized steps.

Bars 4-6: In PnA the *voltatonda* occurs before the *reverenza*, while the corresponding section in NYp is the part that matches least well, but there is also a *voltatonda* earlier than the *reverenza*. This change was made to make the dance easier, as Bars 5-8 are now identical to the same bars in Section II.

Bars 5-6: In PnA the *voltatonda* is not described but is followed by a *ripresa*; NYp has a similar figure, giving a turning *doppio* followed by a *ripresa*. The *ripresa* is incorporated as part of the *voltatonda* as without it the *ripresa* will move people out of line with each other. This may have been understood, in the same way that the *ripresa* in the *volta del gioioso* seems to be understood to be part of it although often described as occurring after it.

Section IV:

PnA is the only source for the music, and specifies that this section is only played once, but it is clear from the dance that more than eight bars of *pive* are required. NYp calls for sixteen bars, so we decided to repeat the last section of music.

Bar 9 (2nd time): No starting direction is given for the hey. The choice made results in the dancers starting in the same directions as they just did in Bars 9-16 (1st time), which we think is easier to remember.

Bars 9-16 (2nd time): PnA describes this section as "*vagano in piva Ala guisa d'un bissia*", adding that the center dancer returns to the middle, while NYp says they "*facino un'aspinapescie chon otto tenpi di piva*", with the side dancers changing places. This figure is presumed to be a hey, and eight *pive* is easily enough to do a full hey, bringing everyone back to place. Since NYp also includes the instruction that the dance is to be repeated, it makes sense to have the dancers perform a full hey, but the sides to "change" places by having the set face the other way (by having the center dancer turn around) at the end.

Repeat: NYp calls for a repeat, while PnA does not. We chose to have one as at the end of a repeat, in our reconstruction, the dancers will have returned to their original positioning.

Music Notes

The image displays two staves of musical notation. The top staff is labeled "I - III. Quadernaria time" and contains a sequence of notes in 4/4 time, ending with a triple repeat sign (3x). The bottom staff is labeled "IV. Piva time" and contains a sequence of notes in 2/4 time, starting with a measure rest marked with a "9" and a "3" below the staff line.

We made two changes to the music. First, we added a repetition of Section IV to match the dance. Second, we added the first eighth note in Bar 3, which was missing in the original. (We modelled that bar on Bar 1, as this one is otherwise identical to it.)